



## DRAMATIC MIRROR

VOL. XXI, No. 529.

NEW YORK: SATURDAY, FEBRUARY 16, 1889.

PRICE TEN CENTS.

## NYM CRINKLE'S FEUILLETON

THE USUAL ADVENTURES OF THE DRAMECHANIC TROTTED OUT IN THE TIGRESS. VIEWS OF LIFE TAKEN FROM THE BOOK-STAND. MISS FETTER AN ACTRESS OF LARGE IMPACT, AND MISS WEAVER THE HELPLESS VICTIM OF A SUCCESS SHE CANNOT AVOID. WHY NOT GIVE US A FEMALE DAVY CROCKETT?

Mr. Ramsay Morris has written a play which he calls *The Tigress*. It was played on Monday night at the People's Theatre. I believe it was fashioned with Miss Selena Fetter in view, that actress playing the most conspicuous if not the most important part.

The play is conventionally French in its theme, using an adventuress as its chief personage and giving her the now well-known stage paramour, who threatens to crush her whenever she fails to exert her charms for the pecuniary benefit of the partnership.

This material comes so often to the front in current drama that I suspect the dramechanic believes it is one of the normal or at least one of the universal elements of society, and I am forced to believe every time I see it that the dramechanic takes his views of life not from life but from the stage and the book-stand.

He also thinks it is interesting. I don't think it is relatively. That is to say, it isn't as interesting as some of the more normal things. But he has got to be dramatic or at least theatrical, and the normal things evade him.

Mr. Ramsay Morris reflects the predominant material that is in the immediate atmosphere and most of our artimicians are reflectors. They are cognitive, not creative. They see but they don't think.

The material that is farthest away from the rut is *The Old Homestead*. It is bland, unwrought, feeble, twilightish in plot, but it is unconventional in character, true to life in color, universal in its homely simplicity.

When something gets into the air and all men breathe it, they want to reproduce it. Witness the proposition to dramatize "Robert Elmore," which is the very negation not only of orthodoxy but of drama. The reason why there is a desire to dramatize it is because it is on all the book-stands. Just as Mary Anderson felt a desire to put her name to an article on society actresses when the air was full of them. She thought it was a good article when she put her name to it. When public opinion informed her that it was not a good article, "Oh," she replied, "then I didn't write it." Mr. Lawrence Barrett did the same thing. He signed his autograph to a column of outspoken and vehement opinions on the protection of American actors when the movement disturbed the whole air. Just as soon as he was told that there was nothing in it, he calmly replied that he never had such opinions.

Would these people have opinions at all if there wasn't somebody to make the opinions for them?

But to return to Ramsay Morris. *The Tigress* reminds you of *The Sphinx*, of *La Belle Russe*, of *Moths*, of *La Tosca*, *Fedora*, just as a hothouse will with layers of Summer evenings and hot noons and Spring sunrises recall a score of associated memories.

Given a duel and an adventures, any man of average chess-board intelligence will triangulate a play. But I suspect we go to the theatre to meet new people, not to interview the ghosts of dead characters. That's the reason Joshua Whitcomb, when he came down from his New Hampshire hills, put the granite and the oxygen of novelty into a scrappy and worthless plot, and we've been shaking his hand ever since.

But to return to Ramsay.

Having made the familiar material—and how familiar is the tone of a diamond necklace and the subsequent suspicion that rests upon the poor, innocent seamstress. Oh! memory of the Maid and the Magpie answer!—having done this, Mr. Ramsay proceeds to knit his incidents with dialogue, not much action. His characters talk too much and do too little. If they talked *themselves* it would not be so bad, but they all talk Ramsay. They are a Latinized vocabulary whether they are dealing badinage or pumping passion. This gives a full-dress uniformity to the groups, such as you see at a reception, where the same simper, the same witticism and the same face powder cover all.

There is a palpable fault to the eye of liter-

ary criticism in any play. For obviously all plays are built on the bed-rock of human character, not on the scaffolding of dialogue or incident. It isn't the thing that interests us but the person.

And the only way to show the person is to let him talk and act his personality, and leave the playwright's domino behind. *Pro parti virili*, as Our Mary would say.

But to return to Ramsay.

He has got Miss Selena Fetter and Blanche Weaver in his play. Miss Fetter is an actress of large impact. Do you know what I mean by that? She is striking. She has weight. She carries momentum. She is even intense when the opportunity comes. There is lurking in her square face a suggestion of the young Charlotte Cushman, and like all women of the square, direct Cushman composition, she cannot ephemerate a part with the lightsome buzz of comedy. She is too stately, too apt to wear the serious demeanor under the make-believe sportiveness. But give her heroic, determinative lines; let her have a moment of self assertion; let her stop in passing upon the half tragic plane, and she begins to thrill you. She does not appeal to me with the melting, volatile and shifting airiness of a Marlowe. She does not fit at her lightest moments like Marie Wainwright, but she *utters*. Give her something noble, lofty, compelling, to say, and see her tower into it.

Put clamorous demands into her mouth and then listen to things vibrate.

There's a sturdy talent here, I feel sure, that has not found its *metier*. It needs a sturdy play.

Who will write a sturdy woman's play? Must all our effective heroines on the stage be adventuresses in the grip of the masculine villain? Why does not Mrs. Burnett come to the front and do something for her acting sex? Why, even Burnett in glorifying the nursery drama has put the conventional adventuress into it, and Dearest has a background of cheapest—stunningly played, I grant you, by that clever Western girl, Alice Fischer—but who wouldn't like to be the clever Western girl doing some clever Western thing? Why shouldn't there be a female Davy Crockett? Why shouldn't Eggleston's Roxy get into drama? The whole West is full of heroines. Why do we continually import the Monte Carlo monstrosity?

There isn't a square mile of land from the Red River to the Gulf that doesn't hold a Joan of Arc in tradition—great-hearted, brave and defiant women who beat the wolves and Indians back with one hand and hold their babies to their breasts with the other.

But to return to Ramsay.

Miss Fetter is compelled to do pretty much the same sort of business that Langtry was compelled to do in *As in a Looking Glass*—smoke cigarettes, simulate the abandonment of a vicious nature, laugh coarsely, exhibit heartlessness and shallowness and innoble motives to no special end.

Are these things stimulative of great endeavor? I think not. You have got to get a motive before you can have a great endeavor. And so true is nature that a terrier bitch's fight for its own offspring will create a nobler thrill than the sighs of an odalisque on her perfumed couch.

Where are the heroines of modern drama?

Echo answers: "Smoking cigarettes."

Where are the brave women of fiction who preserve for us the types and archetypes that are the heaven of the race?

Current drama answers: "Playing cards at Monte Carlo."

In my Philistine soul I believe that Molly Pitcher and Barbara Fretchie were greater heroines and ideals than Fuschia Leech and *Fedora*.

In returning again to Ramsay, let me say that the sympathy of his audience runs so strongly toward the seamstress in his play, and so blunderingly avoids his heroine, that Blanche Weaver must be very uncomfortable in the company.

How can a woman help being uncomfortable when the audience insists upon making her the heroine instead of the woman the playwright has selected and dressed and given the cigarettes to.

Poor Blanche. They insist upon calling her out and applauding her, and turning their sympathies full upon her, and she, poor thing, tries to make them understand that it isn't she, but Fetter, and they will not have it.

This ought to be a lesson to Ramsay not to

sail against human sympathy unless he wants to write *Othello*, and enter into a contract with the Eternal to furnish Salvini to play them, or *Cleopatra*, and get Kyrle Bellew to stage them.

Of course Ramsay is no slouch. This play shows too much intelligence, too much dramatic ingenuity for us to class him with the mere riveters and solderers of plays. If he would only get a great and worthy motif, I think he would handle it. If he would only cut away from the book-stall stuff and take life and history and human nature, and then take Fetter, we should get something worth writing about.

I should like to say something through the medium of *THE DRAMATIC MIRROR*, before I forget it, about book-stall stuff. Literary apprenticeship has reached such a stage of eruption, that the counter of paper covers is a procession of courtizans held up in bedraggled finery by women themselves. I have at this moment fifteen globs of this stuff laid before me by the publishers, and every glob is by a woman. The latest and most astonishing is entitled "*Hermia Suydam*." To any one of moderately trained intellectual capacity it is a phenomenon of baseness, nastiness, shallowness and effrontery. The heroine is a hawd, who is tricked by every device of sophistry and bedecked by every turn of language into imprudent prominence. Every precious hope and ideal and desire that makes society cohesive and the individual self-respecting, is violated deliberately in order to pander to the morbid curiosity of the book-stall buyers.

These authoresses appear to say: "Look here, woman has always been a sealed book to you. Modesty curtained off her weaknesses. Propriety clothed her. Conventionality made her a mystery in her physiology, her passions and her desires. You want to see her exhibited in all her nastiness. You want to pay your little money to be nauseated. Well, here you are. I am a woman, and I know all about it. Let me betray everything."

The playmakers select these books with their noses.

The highest scented attracts the most buzzards.

But to return to Ramsay.

He's a man, and we don't expect him to do these things. As a matter of fact he hasn't done them. He has got his play acted by good people; he is one of them himself, and his play is going to run two weeks at the People's. That's something.

How do you like Annie Pixley? Isn't she rather vital for farce comedy, and when she does the maternal act with such exquisite maternity in the first act of her farce-comedy, isn't she inviting a sort of injudicious comparison with everything else she does? I think she can fondle a live baby better than she can dance. I think she can soothe better than she can carol. Babies are so essential to funny dramas nowadays that I am not surprised at her introducing the nice "Dearest" element into her farce and doing the song and dance with the dimpled darling in her arms.

But she plays the mother with a touch of nature that she does not contribute to the rest of the work.

NYM CRINKLE.

## THE CAVALIER AT PALMER'S.

"I have just entered into a partnership with John B. Tuft," said Harry Lee, as he ran upstairs from a rehearsal of *The Cavalier* on Palmer's Theatre stage to see a representative of *THE MIRROR*, "and we will produce *D'Enery's* romantic drama at this house on March 4. The play has a most eventful history, and if you care to listen I will tell it. It was written originally for the great French actor, Frederick Lemaire, but on account of his death it was never produced. The play came into my hands in a rather peculiar manner.

"When I was playing *Noirtier* in Monte Cristo at Booth's Theatre, A. M. Palmer sent for me. He told me he had never seen me act, but that he had a great play which he was unable to produce on account of the difficulty experienced in finding a man suited to the principal part, which comprised a singular composite of the romantic, eccentric and protean. He afterward saw me play *Noirtier* and entered into negotiations with me to play the part at the Union Square Theatre at the beginning of the next season, his idea being to produce the play very elaborately for a long run against the opening at the Star Theatre of Henry Irving and Ellen Terry, who were to make their first appearance in this country.

"He then gave me the play to read, but negotiations were interrupted by his retirement from the management of the theatre. He transferred to me, however, for a consideration, his right of production in America, for which he and T. Henry French had paid \$6,000. Owing to a combination of circumstances the play was never produced till June 25 last, when it was presented at McVicker's Theatre, Chicago, where it scored a success.

"On the strength of a reading of the play I was offered a run at the Fourteenth Street Theatre by Mr. Rosenquest, and one at Niblo's Garden by Mr. Gilmore, whose contract I have if I wish to sign it, but I preferred the hearing I would get at Palmer's Theatre even for a week to a long run, especially as the play, if it makes the success we anticipate for it, can get all the run needed for it in the near future.

Expensive preparations are going on for the production at Palmer's. The piece is being widely advertised, and everything in it will be entirely new. The scenery will be by Marston and Heineman, and the elaborate costumes, of which there will be ninety-five, will be by Van Horn, of Philadelphia. There are twenty-two parts in the play and we are securing the very best company that can be put forward. Minnie Seligman, who made a hit in the ingenue part in Chicago, will repeat her performance here. Tom Whiffen has a unique part to play and one with which he affiliates very much. I think he will make a decided hit in it. The remainder of the cast will soon be made known.

"With Mr. Tuft I have also contracted with Effie Ellsler for a term of years, and she will be managed by us under the trade mark of Henry Lee and Tuft. We intend strengthening Miss Ellsler's company and adding to her repertoire, and are now negotiating with Mr. Boucicault for a new play not yet produced. Miss Ellsler will play all Summer and is booked up to Aug. 1, while time for next season is now being filled. On Easter Monday she begins a four weeks' engagement at San Francisco and then goes through the entire Western country. We have taken offices at Gustave Frohman's, and that gentleman is transacting all our business, while W. J. Tilton has been engaged as our representative. Miss Ellsler has at the present moment no business relations whatever with Fred Mordaunt, and as he has no connection whatever with us, managers will by this be put on their guard."

## MANSFIELD'S RICHARD III.

Richard Mansfield's first assumption of a Shakespearean character will occur at the Globe Theatre, London, early next month, in *Richard III*. His desire to play *Richard* is no sudden ambition, and it is thought he has some very special qualifications for the part. The production will be as accurate in detail and as magnificent in execution as anything that has hitherto been attempted in London. William Telbin, who stands first among the scenic artists of that city, will paint two of the principal scenes. E. G. Banks, the scenic artist of the Gaiety, and A. C. Conrade, Mansfield's own artist, will also assist in the pictorial embellishments of *Richard*. The costumes, armor, weapons, properties and details for the time enacted will be supervised by Seymour Lucas, R. A., who is one of the most eminent archaeological authorities in Europe. For the costumes, weapons and implements of warfare, over 200 drawings have been made in the British Museum.

Edgerton Castle, the most expert swordsmen in England, will superintend the details of the military archaeology, and the battle scenes will be arranged by Mr. Castle and Walter Pollock, the editor of the London *Saturday Review*, who is also an expert.

For the armies of *Richard* and *Richmond*, stalwart guardsmen of the Queen's household troops have been selected and are being drilled daily. In the final scenes the auxiliaries will be clad in steel armor specially designed for each combatant. Mr. Mansfield has arranged the book himself, and it is founded on all the best acting versions of the tragedy. Cibber will not be entirely abolished. Mr. Mansfield will take no more than reasonable liberties with the arrangement of the text and scenes, in order to present the play effectively. Of the American members of his company there will be included in the cast of *Richard*: Beatrice Cameron, Miss White, D. H. Harkins, J. T. Sullivan, W. H. Crompton, J. Burrows, Joseph Frankau and John Parry.



# THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

**ADVERTISEMENTS.**—Twenty cents per agate line. Discounts allowed for three, six and twelve months' continuance. Professional cards, \$1 per line for three months. Reading notices (signed "Com."), 30 cents per line. Terms cash. Rate cards and further particulars mailed on application. Advertisements received until 1 P. M. Tuesday.

**SUBSCRIPTION.**—One year, \$2; six months, \$1; three months, \$1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, \$5 per annum, postage prepaid.

THE MIRROR is sold in London by our agents, the International News Company, Broad's Building, Chancery Lane, and in Paris at the Grand Hotel d'Alsace.

The Trade supplied by all News Companies. Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to THE NEW YORK DRAMATIC MIRROR.

The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second Class Matter.

NEW YORK, - FEBRUARY 16, 1889

•• The Mirror has the Largest Dramatic Circulation in America.

## PLAYWRIGHTS IN DISCUSSION

A RECENT symposium in *Harper's Weekly* is entitled "American Playwrights on the American Drama." Six writers for the stage contribute their opinions on this always interesting but rather speculative subject and WILLIAM WINTER supplements them with a brief review of the ground they traverse.

It cannot be said that the six gentlemen advance any ideas of special value or moment or that they have anything particularly new to say.

As if our contemporary desired to impress it upon us that we have no American dramatic authors, Mr. AUGUSTIN DALY is selected to lead off in the discussion. Mr. DALY objects to the notion that such a thing as an American drama is possible. And yet he gravely and puzzlingly cites such pieces as *Young Mrs. Winthrop*, *Emeralda* and *Victor Durand* as additions to the dramatic literature of our stage. And this naturally leads us to inquire whether Mr. DALY knows what "dramatic literature" means? "The wise thing," he says, "for a beginner especially, and generally for any dramatist, to do in writing a play is to collaborate with someone whose talents will supplement his own." It is true that this recipe has been followed very religiously by Mr. DALY himself, who has generally failed in his unaided efforts at composition, but who has been peculiarly successful in utilizing and adapting the brain work of others. Two tinkers cannot make a good play, but a single tinker is often able to profitably revamp or rehash the products of a skilled dramatist, a fact which this manager has frequently demonstrated. Mr. DALY opines that "the future of the American drama is very bright." We should like to know if this hope is based on Mr. DALY's own managerial experience? What, pray, has he done to encourage the writing of plays in this country during the past ten years? Mr. PALMER and other managers have occasionally produced successful works by native authors; can Mr. DALY say as much? In the long line of foreign forces that have held his stage do we see any disposition to brighten the future of the American drama, which he contemplates with such patriotic and joyous enthusiasm?

Mr. HARRIGAN, who has done more than any other manager to cultivate a distinctly American style of play, contributes to the symposium a straightforward and highly interesting statement of his method of writing the pieces that have, in an unbroken series, furnished amusement for many years to our public. He utters a strong plea in favor of pricking current sham and humbug on the boards, and urges the dignity and usefulness of his work in illustrating the joys and sorrows of the common people of this metropolitan hive in their daily life.

Mr. BRONSON HOWARD asserts that up to the present time our stage writers have only suggested the future possibilities of a class of plays that may become a part of a school of dramatic art. Their work, he thinks, is not yet sufficiently distinctive to be classed as a

separate school. Mr. HOWARD as the leader of the little band of pioneers in this wilderness speaks with authority.

Mr. WILLIAM GILLETTE avers that in the development of the American drama a promising feature is "the tendency toward realism as opposed to conventionalism." He singularly defines realism as "the artistic representation of reality," which must not be confounded with "actualism." He loses sight of the simple fact that the moment reality is represented it ceases to be real, and, therefore, the art of dramatic representation from its very nature is as utterly opposed to realism as it is to commonplace and conventionality. Mr. GILLETTE's context, however, shows that he is sound in his dramatic doctrines; he has only mystified his meaning by a confusion of terms. The perfection of detail in modern stage settings and performances does not indicate "a tendency toward realism;" it merely shows progress toward the attainment of the ideal in dramatic art.

Mr. JOHN G. WILSON makes a plea for the romantic drama, to which department of endeavor his own efforts have been confined. He is sanguine in the belief that a constantly increasing knowledge or perception of truth and a boundless ambition, together with unlimited opportunities, insure a great future for our dramatic authors.

Mr. STEELE MACKAY finds in the ever-increasing attention paid to stage setting the most pleasing feature of the American drama as it exists to-day. This is rather cold comfort, it must be confessed. Mr. WINTER says that if we but make our art noble we need not care for the American imprint.

From all of which it would appear that the symposium in *Harper's Weekly* is neither an important, nor a specially valuable contribution to the endless discussion of this matter.

## APPRECIATION APPRECIATED.

CONGRATULATIONS on its recent changes and improvements continue to reach THE DRAMATIC MIRROR in great numbers. The gratifying opinion is universally expressed that this journal—which, it may be noted in passing, is now the only publication in the American metropolis devoted exclusively to the stage—has greatly gained in interest, convenience and utility by the new arrangement.

We regret that our space does not permit the publication of all the pleasant letters we have received in this connection, nor the reproduction of more than a portion of the scores of approving comments of the press. But the extracts and notices we have been able to print sufficiently indicate the spirit and tone of the rest.

We are here presented with a fitting opportunity to state our hearty appreciation of the generous, courteous and considerate attitude of the influential out-of-town press toward THE DRAMATIC MIRROR, and to express our gratitude. The recognition our efforts to provide a thoroughly good and progressive dramatic paper have constantly received from our esteemed contemporaries is to us a source of satisfaction and pride.

## A NEW IDEA.

A BROTHER of the late HENRY WARD BEECHER, who seems to be a fearless and progressive clergyman, has some original ideas in regard to the union of temporal and spiritual things.

In connection with his church at Elmira, in this State, Mr. BEECHER has built a small theatre on whose stage the young people in his congregation are permitted to spread their embryo dramatic wings from time to time in standard plays. The amateur actors like it, the rest of the churchgoers bravely stand it, and the result is that Mr. BEECHER has increased the popularity of his religious establishment, which now enjoys full houses every Sunday morning and evening.

While we do not know that the general adoption of Mr. BEECHER's novel idea by other clergymen and churches would particularly benefit either religion or the drama, and while such an adoption is naturally improbable, the matter is, nevertheless, significant in its bearing on the growth of good sense and the decay of prejudice among the more liberal religious denominations.

Cant, ignorance and abuse now and then direct their violence at the stage from the pulpit, but the clerical thunder is as unimpressive as the sheet-iron rattle behind the scenes and its lightning bolts of harsh in-

vective as harmless as the flash of lycopodium. In these timesmen are led by knowledge and reason.

## A NECESSARY SAFEGUARD.

PROTECTION that protects is the sort that professionals want, and this they are offered by THE DRAMATIC MIRROR in its plan of free accident insurance. With a professional card in its business columns, which alone is worth more than its cost, the actor or manager or agent or theatrical traveler of any description receives gratuitously a \$5,000 policy, paid in full for the time of the advertisement, which in case of disability entitles the holder to an indemnity of \$25 a week for fifty-two weeks.

The plan is not only a complete novelty in the line of journalistic enterprise, but it places within the reach of all careful and provident professionals the assurance of comfortable maintenance in case they are incapacitated from the performance of their duties.

The intelligent appreciation with which the new idea is meeting may be judged from the fact that many applications for membership and letters of inquiry have come to THE DRAMATIC MIRROR within the past few days, although the announcement only appeared in the last issue. For the general information it may here be stated that blank forms of application, to be filled out by those wishing insurance under the conditions elsewhere published, will be promptly forwarded on request.

## MRS. WARD'S PROTEST.

ON LEARNING that "a Mr. GILLETTE" had dramatized her novel, "Robert Elsmere," for production at the Madison Square Theatre, the writer, Mrs. HUMPHREY WARD, cabled over a vigorous protest against the contemplated invasion of an author's rights and the presentation of a stage version which must necessarily "destroy the proportions of the story by emphasizing what is subordinate and leaving out what is essential." Manager PALMER on learning Mrs. WARD's wishes immediately announced that he would respect them. Preparations for the production at his theatre have accordingly been stopped.

Mr. PALMER did only what was right and proper. Of course Mrs. WARD holds no legal rights in her book here and she consequently cannot invoke the law to prohibit its production as a drama. But she deserves, on grounds of common honesty and morality, the protection she asks, and it will not be denied her by those who are actuated by good principles, not to speak of good taste.

Mrs. WARD's claim that her famous book is unsuitable for dramatic purposes and would suffer desecration if put to them is perfectly true. "Robert Elsmere" is not an ordinary story; it is a book with a purpose, and its interest lies not in plot and incident and action, but in the serious discussion of religious belief and the microscopic analysis of intellectual throes. The only recommendation it possesses for the playwright is its fame, which might be relied on to attract notice and draw a few dollars.

The indefinite Mr. GILLETTE has turned out to be no other than WILLIAM H. GILLETTE, who says in extenuation of his appropriation of "Robert Elsmere" that he was hired to lay violent hands upon it, and it is, therefore, simply a matter of business. This view is no more oblique than Mr. GILLETTE's excuse that he has suffered from dramatic piracy in England, it being implied that that wrong justifies him in committing another.

At all events, Mr. PALMER's prompt compliance with Mrs. WARD's request furnishes a precedent of special note and value.

## PERSONAL.

MISKA.—Mlle. Miska, who has been for the past three years at Drury Lane, London, and who is said to be an accomplished actress, has been engaged for leading business with the Dark Secret company.

MANTILL.—On last Wednesday night at the People's Theatre a package was left for Robert B. Mantell, which, on being opened, was found to contain the late Lester Wallack's Don Cesar De Bazan costume, bequeathed to him by Mr. Wallack ten days before his death.

HOWARD.—Bronson Howard has gone to Washington, where he will remain a month, which will take him through the time of the inauguration of the new President. Mr. Howard is going to get some pen pictures while in Washington for special scenes that he will introduce in Shenandoah, which play he will completely rewrite during his stay there.

DICKSON.—Charles S. Dickson, who has been engaged by J. M. Hill for next season, denies the report that he is to be starred. Although perfectly willing to be made the principal feature of an organization, he holds that widely different arrangements in regard to salary would have been made if such a thing had been thought of by his new manager.

PIXLEY.—While the performance of 22, Second Floor, was in progress at the Fourteenth Street Theatre on last Friday night, J. J. Spies, the Exalted Ruler of the B. P. O. E., presented Miss Pixley with a diamond badge in recognition of her services at a recent benefit for the Order.

DUFF.—James C. Duff sailed for Europe on Wednesday last, for the purpose of engaging an Italian opera troupe. He has not decided on any one in particular yet, except Mme. Sofia Scalchi, whom he will try to induce to be the contralto of the company.

SCHILL.—The marriage of Hattie E. Schell, of The Wife road company, to Lieut. Godfrey L. Carden, of the United States Navy, is announced to take place at the Church of the Transfiguration on the 21st inst.

HART.—Tony Hart is reported to be recovering. Last week he was removed from the insane asylum at Worcester, Mass., to his home.

RUSSELL.—Tommy Russell is a prime favorite. On last Wednesday the floral pieces sent him were so large and so numerous that the management of the Broadway Theatre refused to allow them to be handed over the footlights, and on Saturday night there was a similar experience.

ROSA.—Patti Rosa will produce a new play in the English provinces in March. She will appear in Paris next June. After that she will return to this country, arriving here about July 1.

GODFREY.—Carrie Godfrey, who was the original Atti, the Queen, in *Said Pasha*, has been quite ill, and will rest in this city until the production of the opera at the Star on the 25th inst.

HARLEY.—John F. Harley is engaged to go in advance of the road Sweet Lavender company. He was at liberty just two hours.

RUNOR.—It is rumored that "Spike" Hennessy and "Kid" McCoy, the two "realistic" burglars who crack the safe in *The Stowaway*, will not join the Actor's Order of Friendship on account of the stand that organization has taken against the importation of English actors. The two artists in question are not afraid of foreign interference or competition.

COMSTOCK.—Alexander Comstock enjoys the distinction of being not alone the youngest but the highest salaried business manager in this city. At the present moment he is acting at once as business manager of the Academy, Niblo's and Margaret Mather.

COWLES.—On Saturday morning Ruth S. Cowles died at the Hotel Bartholdi of consumption. She had been ill for a long time and suffered greatly. The funeral took place at St. Leo's Church, the Rev. Father Ducey officiating, on Monday. The interment was at Woodlawn. Miss Cowles at one time had been connected with the profession.

CAREY.—Edna Carey resumed her role in *A Dark Secret* last week, but her stay with the company will be limited. She is to leave the company on the 22d inst., at St. Louis, in order to accompany the Little Lord Fauntleroy party to San Francisco. Miss Carey will play the part of the adventuress, Minna. This change of base was determined upon by the handsome actress because she has found the nightly plunge into Messrs. Jefferson and Taylor's tank to be incompatible with health and happiness.

CORLETTE.—Ethel Corlette, with *Natural Gas*, belongs to a versatile and active family. Her mother, Mrs. Theresa Corlette, is a musician and a bright journalist, who is coming here from Frisco shortly to publish a new book. The eldest daughter, Theresa, retired from the stage after a short career to enjoy a quiet matrimonial existence. Helen, the second in age, is a talented actress. Ethel is going to Europe by-and-by to cultivate her fine voice.

MODJESKA.—After playing three weeks in San Francisco Mme. Modjeska, under Al. Hayman's management, starts on a tour of the Californian towns next week.

GLANNY.—Charles Glenny, the well-known English actor, who has been engaged to support Helen Barry, in *A Woman's Stratagem*, at the Union Square Theatre, sailed from England for this country on Saturday.

LAWTON.—Frank Lawton was recalled four times recently for his act in *A Hole in the Ground* at Denver last week, and one of the papers of that city holds that he has not an equal in America in his specialty.

DOLARO.—Genevieve Dolaro, the pretty little daughter of Mme. Selina Dolaro, sailed on Saturday for Europe. She will go to Paris to finish her education.

HALL.—Pauline Hall will not be a member of the Casino company. It is said that she will star at the head of a new opera company.

HARRIGAN.—Mrs. Harrigan and a party of friends left this city on last Wednesday night for a trip down South.



## THE USHER.



In Ushering  
Hear him who can! The ladies call him, sweet.  
—LOVE'S LABOR'S LOST.

It is stated that that pleasant gentleman, Mr. Augustin Daly, backed C. P. Flockton in the proceedings taken by the latter to enjoin the Actors' Order of Friendship from using \$500 of the lodge's money in defraying the expenses of its committee to Washington to lobby in the interests of the late protection movement. The amiable Mr. Daly did not desire, nor was he able, to appear publicly as the promoter of Mr. Flockton's legal tactics, but it is alleged by those who should know that his influence, counsel and money were brought to bear in the matter. If this be true the motive was probably the courteous manager's wish to deserve well of the English end of his semi-occasional transatlantic advertising circuit.

Judge Dugro, who granted the application to continue the injunction, held that the purpose of the proposed expenditure was foreign to the objects of the A. O. O. F., an opinion about whose soundness considerable doubt is entertained. Apart from the merits of historic protection—which is really quite another question than that involved in Mr. Flockton's invocation of the restraining hand of the courts—the case simply affected the rights of the majority of the Actors' Order to do what it pleased with its money. Judge Dugro maintained that the Order could not use the money otherwise than under the provisions of its constitution. And yet, only the other day, Judge Patterson decided that another theatrical organization—one which was founded solely for benevolent purposes—might take its money, divide it equally among the surviving members and go out of the charitable business. According to the judicial theory and practice, what is sauce for the Actors' Order goose is not sauce for the Dramatic Fund gander.

The emphatic Mr. Aldrich informs me, by-the-by, that not a penny of the Order's money has been, or would have been used in pushing the protection business. A sufficient sum had been subscribed or guaranteed by the professional friends of the idea to meet all the contemplated expenditures.

Reading Lowell's poems the other day, the Sage came upon a passage where he speaks of himself as "the galley slave of dreary forms." "Who would have thought," mused the philosopher in my hearing, "that the great poet and diplomatist had begun life as a practical printer?"

Mary Anderson having lost no opportunity to show her sincere and soulful sympathy for everything English, it is distressful to see some of the London papers going back on her. The *Whitehall Review*, for instance, callously refers to Mary's veiled attack on Mesdames Langtry and Potter in the *North American Review* with the statement that those who knew something about her early career assert that her professional work amounted to nothing prior to her debut at the London Lyceum, where her face was her best and boldest advertisement. The *Whitehall Review* has further discovered that the theatrical circles in America professed that they knew nothing of Miss Anderson until London society claimed her as a lioness in their midst, and to this day the lady is known in America as an English actress. This is news, indeed.

Cora Tanner's active press representative is busy circulating the interesting information that in *Fascination* that comely woman "retires from the stage in a splendid female costume and reappears in four minutes disguised as Charles Marlowe and in full masculine rig." Miss Tanner would be doing the trousered sex an inestimable service in divulging the secrets of the third and fourth minutes.

By the way, actresses are peculiarly unlike other women in respect to quickness and punctuality. Rapid and frequent change of costume and the necessity of catching trains, I presume, are the reasons for these excellent habits. How often the theatregoing fellow who is impatiently pacing the parlor while his best girl is putting those mysterious and seemingly endless finishing touches to her toilette upstairs wishes he had a dynamite bomb to blow up the whole place! And how seldom the sweet and smiling thing when at

last she does appear, fresh from the perfume bottle and powder-box, realizes that murder has been lurking under the manly and impatient stretch of shirt-front which confronts her unsuspecting eye! If the "society" girl only knew the way to deck herself with the celerity of her theatrical sister, or if the men only took actresses to the theatre, what a lot of good temper would be preserved and what a diminution there would be in the annoying practice of coming in late!

I am told that Billy Florence's "Fables," not long ago published by Belford, Clarke & Company, are meeting with popularity and a ready sale. This can be easily understood by those who have read the book, which contains sixteen capital short stories, most of them tragic or pathetic. Florence is one of the best tale makers in the profession. His fictions bristle with dramatic incident and are rich in character portrayal.

It is a pity that Fanny Rice, who makes a decidedly pretty and vivacious Nadjy, was overlooked by Providence when singing voices were being distributed. May Yohe, the capricious young woman who condescends to appear in *Natural Gas* at present, has three notes in her voice; but I think Miss Rice has only two and three-quarters. The latter, however, is an earnest and sincere little woman and, notes or no notes, she is undoubtedly well liked by Casino visitors. Have you noticed how amusingly provincial her accent is? It always suggests to my imagination a rosy-cheeked lass with a sun-bonnet and a tin pail in a blackberry patch. It's the last thing in the world one associates with the mischievous premiere danseuse of the Vienna Opera House.

The methods of the two funny men, Solomon and Powers, as exhibited in this same performance, afford an odd and striking contrast. Solomon is a comedian; Powers is a buffoon. Solomon transforms himself into the character; Powers transforms the character into himself. Solomon is comic on broad but true comedy lines; Powers creates laughter by acrobatic eccentricities and vocal grotesqueries. When Solomon gives that song wherein he mimics various sorts of singers its cleverness excites genuine applause; when Powers turns his legs into corkscrews, or gets off some variety hall gag, the public's silly side is tickled and the house roars. It is strange to what an extent horseplay has invaded the precincts of what was once comic opera, and how very puerile and utterly inartistic is the present taste of the large element that supports this popular form of entertainment. I do not believe that an operetta really well sung and well acted would stand a ghost of a chance beside any of the glitteringly mounted, ebullient hotch-potches that are masqueraded under that name to-day.

The actress that owns a dog should leave it at home when she goes *en tour*. It is the rule in all first-class hotels that these four-footed pets shall not be allowed in the rooms, but must be given in charge of the porter, while in railway trains and in other public conveyances the dog is considered as an illicit interloper. The woman who attempts to hold on to one throughout the season is certain to be sorely taxed in purse and temper and to get herself classed by her fellow-travelers as a confounded nuisance. The hotel papers have been devoting some space to a discussion of this subject lately, having been moved thereto by the action of a prominent and estimable actress in indignantly leaving a hotel in a Connecticut town recently because the proprietor would not make an exception in her case and receive her dog as a guest.

Miss Terry, during her first American tour, was caused an immense amount of inconvenience on account of the presence of her canine pet. At the Pierpont House in Brooklyn and the Victoria in this city she pleaded in vain for its admission to her rooms, and elsewhere fusses were frequent on the same account.

That exceedingly clever girl, Laura Daintry, has returned from England and settled in town for the rest of the season. She tells me that the new novel she is now engaged in writing deals with London theatrical life. The material for it was obtained during her recent stay abroad. Miss Daintry makes a point of carefully studying the scenes amid which her stories are laid and the characters introduced in them. In "Miss Varian of New York" she described, with remarkable truth, a certain disagreeable stratum of professional life. I hope that in the new work we will find she has selected a pleasanter and worthier phase.

Mr. Edgar Saltus, who has obtained a considerable vogue by means of several well-written but unhealthy books, makes a good deal of pretence on the score of originality in subject and style. An observant reader has discovered that Mr. Saltus, who asks the permission of conversationalists to use their ideas as his own, is not above appropriating the

thoughts of authors without so much either of ceremony or of conscience. Says this reader: "In Miss Daintry's 'Miss Varian' occurs this passage: 'I wish for a ring like the old symbol of eternity, the snake. It is a pledge of our love, and the encircled snake means forever.' In Mr. Saltus' novel 'Eden,' published eight months later, appears this: 'When I last saw you, you gave me a ring, a serpent with its tail in its mouth. You said it meant eternity.' Of course, the snake myth is as old as the world, but Miss Daintry's application of it was, I think, new." I should like to know how the original Mr. Saltus explains this resemblance?

The Players' Club has passed the period of a nine-days' wonder and now has sunk into grateful obscurity. It meets with little favor from the profession, and the few members who wish to see it become really a player's body have to go out and pull actors in by the hair. The disinclination to become associated with an affair which resembles a close corporation is natural enough, I suppose. Professionals don't much care about paying \$100 initiation and \$40 a year for the privilege of belonging to an organization whose directors hold office for life and elect their own successors, and where they are hedged in by childish restrictions, imposed and enforced by these same directors. The constitution of the club, after specifically investing that body with every conceivable power and authority, characteristically concludes with Article XX., which gravely provides that "The interpretation of this Constitution shall rest with the Board of Directors."

Several actors have told me that they would have allowed their names to go up for membership in the Players had it not been for the rules governing the balloting, which are so framed that a little "combine" which can effectively permit personal feeling to assert itself disastrously is quite feasible. There are nine directors. Five votes must be cast for a candidate. Two blackballs exclude. Among the directors are these gentlemen:

AUGUSTIN DALY, LAWRENCE BARRETT,  
JOSEPH F. DALY, EDWIN BOOTH.

The sagacity of the actors who declined to let their names go before the Board is obvious to those that can read between the lines.

In Waterbury, Conn., recently, the society people of the town produced *A Scrap of Paper* at the Jacques Opera House. In writing it up the reckless critic of a local paper thought to make his compliment in general terms, more effective by avoiding the ordinary provincial ruts. He explained how unsatisfactory the first appearance even of a well-trained company of professionals often is; told how managers try to get good notices in "dog" towns; apologized for the use of the theatrical slang and defined its meaning. He then said that in this case the "dog" was more than satisfied, thus putting the amateur company above the professionals. Some of the society friends of the amateurs were ready to mob him, holding that he had insulted them by using a vulgar phrase that no one had ever heard of before. The rest of the town upheld him, and a brisk little society war up in Waterbury, the city of brass, is the result.

Professor Charles Carroll, our musical critic is seriously ill with pneumonia, that treacherous disease which just now seems to be well-nigh epidemic in this community. I but echo the sentiment of every one of his associates on the staff of this journal when I express the fervent hope that he may pass safely through the crisis and return soon to the duties of the post he fills with such credit to his paper and satisfaction to its readers.

That able and estimable newspaper, the *Boston Post*, which devotes a comparatively large amount of its valuable space to the intelligent and careful discussion of stage topics, agrees with my observations last week on the honesty of the majority of our dramatic critics. It says:

Those hardly-used persons whose business it is to write about the stage have been "getting it" so often of late from the partisans of Mrs. Potter and other ambitious actresses from the sacred ranks of the Four Hundred, that they will feel grateful to the genial Usher of THE DRAMATIC MIRROR for the kindly and even optimistic view which he takes of their calling. . . . This aspect of the case deserves emphasis, even although there may have been cases of the exertion of "influence" outside of The Usher's experience. But such exceptions prove the rule. Criticism is not always wise or fair; in fact, it often betrays both haste and incapacity; essential principles are forgotten in the pronunciation of hasty judgments. Still between such serious errors as these and wilful prejudice or dishonesty there is a wide margin which is, we believe, seldom crossed.

The last words spoken by Mary Fiske are worthy of record. It was late in the night preceding the morning of her death. She was supposed to be unconscious by the watchers. Several of her birds were singing at the top of their little voices in an adjoining room. A lady who was present feeling that their carols jarred on the sadness and solemnity of the hour, told one of the nurses to cover up the cages. To her surprise, Mary Fiske heard the order. She opened her eyes and said with a faint smile:

"Please don't. Who could have the heart to stop the song of an innocent bird?" Beautiful, touching, characteristic—was it not?

I am glad to see that the Dramatic Bureau established some time ago under the auspices of the Actors' Fund is flourishing bravely. It has transacted a large volume of business and surpassed expectation by clearing a good profit monthly, thereby proving a source of revenue for the charitable work of the institution.

Lillian Conway has been removed from the New York Hospital to a private abode where she will undergo treatment from a specialist. She is suffering most painfully from an acute attack of rheumatism. On regaining health she will go to England to join her sister, Mrs. Osmond Tearle.

Death has stricken down several of my best friends during the past twelvemonth. And yesterday beneath a leaden sky I saw another—one of the fairest, sweetest and bravest of women—laid to her eternal rest. She was young—only twenty-four—and in her nature were blended elements so rare and beautiful that the recollection of them now adds an exquisite poignancy to the sense of bereavement. For a brief time in her short, sad life, she had been an actress. It was not hers to achieve brilliant triumphs on the noisy stage, in the hot glare of the footlights; but she won them in the sick chamber, through dreary days of pitiful suffering and long nights of anguish, lying under consumption's sentence of death. Gently, patiently, courageously she bore her burden of pain and eagerly waited for release through the dark, mysterious gateway which so many of us contemplate with a nameless dread. This fortitude was superbly heroic, yet infinitely pathetic. There were few who followed her coffin to its final resting place, but their grief was heartfelt and intense. It will be long before their tears will cease to tenderly bedew the sweet flowers of memory that grew in the garden of this pure girl's life.

Are you insured against accidents? A prepaid professional card, of ten lines or more, in THE DRAMATIC MIRROR, gives you a \$5,000 policy in the Preferred Mutual Accident Association of New York, free of cost.

## AMONG THE PINES CLOSES.

The Among the Pines company arrived in this city from Chicago last week. The piece was booked by W. W. Randall up to April, but the dates have all been canceled. A *Mirror* representative met Manager Carver B. Cline on Saturday. Referring to the affairs of the company and its abrupt closing, Mr. Cline said:

"When I took the management on Dec. 10, it was with the stipulation that it should be taken off the road for a week to make some necessary changes. The company then rested in New York for a week."

"Had you any idea that the enterprise lacked responsible financial backing when you took hold of it?" asked the reporter.

"In that regard Mr. Randall and myself were deceived. We were assured that funds would be forthcoming to carry the enterprise right through the season, even at a loss, as Mr. Randall had booked it. After the company rested for a week in New York," continued Mr. Cline, "it opened under my management at the Grand Opera House in Philadelphia for one week. We did fair business in Philadelphia. Then we played two weeks of two-night stands to fair business. After that we reached Buffalo, where we encountered a very bad week. At Buffalo, Mr. William Willing, the financial backer of the enterprise, left for New York ostensibly to raise funds. From Buffalo we went to Cleveland for a week's engagement at the Park in that city. Miss Coleman assured me that Mr. Willing would arrive in Cleveland with the necessary funds. On Jan. 21 Mr. Willing wired me that his 'bank account was overdrawn' and that there was no use in his coming on. This left the company flat on my hands in Cleveland. In this emergency I wired to Will Morton of the Columbia Theatre, Chicago. Mr. Morton is an old friend of mine, and one of nature's noblemen. He wired me funds, and with money that I advanced myself the company went to Chicago. I advanced over \$200 all told to help the company out of its straits when Mr. Willing made it known that he could no longer help the organization financially. As a personal favor to me, Mr. Morton paid the company's fare from Chicago to New York. I wanted the company brought back to their homes, so that I could show that I had acted perfectly fair and honorable with them."

"I handed in my resignation on the ad inst. I understand that a new company will be organized and the piece put on the road again. If certain arrangements are made with Mr. Randall the piece will be played in the first-class popular price houses, but not under my management, I assure you. I wish these people all success in their new venture again."



## AT THE THEATRES.

FOURTEENTH STREET—RAY.  
 Gabe Widen.....Charles Abbott  
 Simon Stea.....R. F. McClaunin  
 Percy Vorell.....C. E. Boardman  
 Mark Walworth.....George W. Deyo  
 Ben Linden.....Sheridan Tupper  
 Tom Rugby.....Amos B. Watkins  
 Ellice Dean.....Virginia Nelson  
 Mrs. Vorell.....Marion P. Clifton  
 Felicia.....Annie Chase  
 Ray Golden.....Maggie Mitchell

Maggie Mitchell produced her new comedy drama, Ray, for the first time in New York, at the Fourteenth Street Theatre on Monday night, to a crowded house.

Ray was written expressly for her by C. Wallace Walters, and although the story is highly improbable and the action slow at times, it serves the purpose intended by giving her an opportunity to portray one of those hoydenish heroines that theatregoers have long since grown to expect when Maggie Mitchell presents a new character.

The story runs as follows: Ray, in her infancy, is brought to the door of Simeon Stea, a lazy, good-for-nothing labor reformer, by her dying mother, Rachel Golden. The child is cared for by Simeon and reared in his rough cabin among the mountains. She falls in love with a young college student, who, after she has striven to educate herself to please him, discards her on account of the doubt as to her mother's marriage. An escaped convict flees to the mountains, hotly pursued by officers and bloodhounds. Ray helps him to escape. The convict subsequently turns out to be Ray's father, Hart Carmore, and he delivers to Ray her mother's marriage certificate. A conventional villain, one Mark Walworth, by whose false testimony Carmore had been convicted, recognizes and denounces him. Ray gives the certificate to Walworth as the price of her father's immunity. He burns it and hands Carmore over to the officers. The estates of Hart Carmore's father, including a mill, had, owing to the supposed death of Hart and illegitimacy of Ray, fallen into the hands of Mrs. Vorell, the mother of Ray's student lover. A timely confusion by the real culprit serves to clear Carmore and fasten the charge of perjury on Walworth, who, in endeavoring to escape, is shot by some striking mill hands in mistake for young Vorell, whose mother's tyranny had caused the strike. Ray forgives her recreant lover, and the estates are divided by the two families.

Miss Mitchell as Ray was her old self and delighted the audience. A love-making scene in the second act was particularly happy and undoubtedly the best thing in the play. R. F. McClaunin made a decided hit as Simeon Stea, the labor agitator. Sheridan Tupper as Ben Linden made much of a small part, and Charles Abbott, George W. Deyo, C. E. Boardman and Marion P. Clifton struggled nobly with uninteresting parts. Next week the Hanlons in *Le Voyage en Suisse*.

## NIBLO'S—THE WATER QUEEN.

Str. Robert.....Fred De Vore  
 Bruce.....Ed. Lee  
 Deane.....W. E. Wallis  
 Portia.....Wm. Richardson  
 Albert.....Al. Vandenberg  
 First Spirit.....John Hudson  
 The Water Queen.....John Hudson  
 Ida.....Helen Sedgwick  
 Lady Elsa.....Ricca Allen  
 Gretchen.....Annie Allen

Beleny Kiralfy produced a spectacular piece on Monday night at Niblo's under the title of *The Water Queen*, but which was really a *richauffe* of our twenty years' old friend, *The Nymph of the Lorelei*. Familiar, however, as the plot is, it was considerably lost sight of in a number of ballets the picturesqueness of which is well indicated by calling them Kiralfy.

The principal spectacles of the first act were a tableau of soldiers drinking in a Rhine town, the scenery of which was painted by Carpeval of Paris, a floral ballet and an enchanted forest scene with a real water effect, painted by Schaefer and Meader. In the second act a stilette ballet was danced, Mlle Paris being the premiere danseuse. The scene, a submarine cave, was painted by Harley Merry. The third act was distinguished by a scene of a golden palace, painted by Magnani, and a *bel mayer* ballet, in which Mlle. Cappellini and Paris won honors and a dance of miniature policemen created much amusement. In the fourth act an Amazonian dance was noticeable. The scenic features included the Hall of the Rendezvous, painted by Magnani of Milan, a scene of moonlit ruins, by Ryan (the able artist of the London Alhambra), and the whole wound up with an elaborate mechanical transformation scene by Schaefer and Meader, intended to represent allegorically by successive changes the four seasons of the year. The variety business introduced was good, particularly that of the Herbert Brothers and the Alexander Brothers.

Ida—whose dress was something calculated to show the figure—was played well by Helen Sedgwick. Hattie Grinnell showed to advantage as the Water Queen. Ricca Allen played Lady Elsa, and Anna Allen was the Gretchen. Frederick Devere did fairly well as the bold baron, Egbert, and W. H. Wallis had plenty to do as Draco the Demon. In

such glittering shows the drama is so overshadowed or outshone by pageantry that it is only upon that platform they can be fairly examined. The house was crowded and enthusiastic in applause, and the piece will doubtless do excellent business during its short season of three weeks.

## AMBERG'S—THE SALON-TYROLIEN.

Amberg's Theatre was comfortably filled on Monday evening by an audience that seemed to enjoy thoroughly the musical comedy, *The Salon-Tyrolien*. The piece in itself does not bear the impress of much originality or subtlety, and it is similar to a great many entertainments of the Parlor Match species. Nevertheless there is a quiet sentiment running through it which is generally missing in the English productions of this order. The hunt of the play is borne by Mathilde Cottrelly, who is more charming, if anything, in German than in English. She doubles the parts of a Berliner and a Tyrolean girl, and causes immense amusement in both. As a fashionable society woman living beyond, and having no conception of, her husband's means, she was excellent, and she was really touching in the contrast, when she has to and does content herself with a humbler station after her husband's financial ruin. Her singing, of course, left much to be desired, but she makes up in *chic* what she lacks in voice.

Herr Haak, as the cold-blooded lawyer, produced an excellent character study and justified the observation in the play that "the man who dislikes women so thoroughly generally has had too sad an experience with them. The others of the cast were all more or less good. The occasion was further marked by the first appearance of Fraulcin Bergen and Herr Housky. The music—well to be charitable—it might be worse. A few topical songs are introduced here and there which enliven the piece considerably.

The scenery is quite German, which those who know will read "cheap." The week is to be given to this play and *La Mascotte*.

## STAR—LATER ON.

Hallen and Hart presented their farce-comedy, *Later On*, for the first time in the metropolis at the Star before a large house on Monday night. Henry Gratton Donnelly wrote this piece specially for Fred Hallen and Joe Hart, who began a starring tour in it last August. Success attended them from the start, for the piece and company are of the brightest and best of their kind.

Although the plot of the farce does not exactly give the exceptionally brilliant people in the cast unlimited license to interpolate their specialties, still it is pleasingly diaphanous and requires no great mental effort to follow its development. There is a granger in the piece who exhibits a fondness for the society of English lords with a view to marrying his daughter to a sprig of Albion's titled families. Two bogus lords are imposed on the gullible agriculturist, and some of the leading complications and situations in the piece emanate from this source.

Hallen and Hart give laughable caricatures of the two "chappies, don't you know." Mr. Hallen exhibits a refinement and natural ease of manner in all his work which possesses a charm in itself. His dancing drew down the house. Joe Hart displayed brilliant versatility, and his banjo solos and topical songs made a decided hit.

George Parker as Pansy Wood captured the audience with her bright and dashing manner and her marvelous dancing. Hilda Thomas scored a hit with her beautiful ballet. Lillie Maehl was vivacious and sprightly as Mollie Waite. Flora Zanfretta as Patchoula Lead was pleasing and graceful. Jeanette Regard, Virginia Earl, Frankie Raymond and Miss Graham looked pretty in black silk stockings and short skirts. Bernard Dyllan sang a baritone recitative, "Shakespeare's Seven Ages," which pleased the audience very much. John T. Kelly made one of the hits of the evening as Bandana Clutch. Mr. Kelly developed a vein of pure comedy in his role, and with his peculiar Irish dialect he was very amusing. W. P. Guiberson as Mildmay Smiles was satisfactory. The *Stowaway* next week.

## THIRD AVENUE—THE KINDERGARTEN.

The Kindergarten, a musical and terpsichorean potpourri, pleased the audience at the Third Avenue on Monday night. The principal parts were assumed by Alfred McDowell and Katie Hart, both of whom acquitted themselves creditably. They were more or less assisted by the following: Fred Mendoza, Alfred C. Pearce, J. A. Dewey, Eddie Giguere, E. A. Archer, Gussie Hart, Lillian Lawrence and Susie Winner. Next week N. S. Wood.

## WINDSOR—THE DEACON'S DAUGHTER.

A large house greeted Annie Pixley in *The Deacon's Daughter* at the Windsor on Monday evening. The audience heartily applauded the many strong and amusing situations of this ever popular comedy. The cast remains the same as when last seen in this city. Next week the Salisbury Troubadours.

TONY PASTOR'S—HARRY KERNELL'S COMPANY.  
 The vaudeville programme presented at Tony Pastor's on Monday night was one that

no manager need be ashamed of. Harry Kernell kept a crowded audience in a roar of laughter from the time he came on the stage till he left it, and his efforts were ably seconded by those of Frank Bush, while Isabelle Ward, the Darrows and the other artists of the organization assisted in the unusually fine bill.

## THALIA—NOBODY'S CLAIM.

Nobody's Claim, a piece well known on the East side, was presented at the Thalia on Monday to a packed but somewhat top-heavy house, by J. J. Dowling and Sadie Hanson, two favorites with the audiences that gathered there. The stars were supported by a capable company, and every one was received with enthusiasm. The scenery filled all the requirements of the piece. Next week Streets of New York.

## AT OTHER HOUSES.

Pete is a welcome return at the Park. Mr. Harrigan's admirable double of the title-role and the alderman is lavishly applauded and heartily enjoyed.

Natural Gas leaves the Bijou on Saturday night. Zig-Zag succeeds it next week.

The 100th representation of *Little Lord Fauntleroy* at the Broadway approaches. It will be commemorated appropriately. The piece still draws crowds.

Louis Harrison carries the Pearl of Pekin on his capable shoulders at the Standard, where it remains for the present.

Sweet Lavender will reach its 100th night next Monday. The Lyceum is always full nowadays.

Kellar is established high in popular favor at Dockstader's.

Mrs. Potter's engagement at Palmer's closes on Saturday night. Her *Cleopatra* has excited comment and curiosity. Next week Coquelin and Hading appear, opening on Monday evening in *L'Etranger*. The season will extend over a fortnight.

There is no decrease in the desire to see *The Old Homestead* at the Academy.

Macbeth will be dropped by Mrs. Langtry after Wednesday night. It has not drawn at the Fifth Avenue. On Thursday and for the rest of the week she will appear as Rosalind.

Captain Swift pursues his reckless career very profitably at the Madison Square. The play is superbly acted.

Nadji has taken a new lease of popularity at the Casino, where the attendance is steadily large.

## THE FUND'S MEMBERSHIP GROWING.

We have nine more names to add this week to the list of new annual members to the Actors' Fund. The following list comprises those who have qualified by paying the dues for one year in advance:

HARRY BULLARD,  
 SCOTT MARBLE,  
 ROBERT L. LYNCH,  
 FLORENCE HAMILTON,  
 EARLE REMINGTON,  
 J. HAY COSAR,  
 JOHN H. BUNNY,  
 WILLIAM S. HART,  
 J. H. SLAVIN.

This is the second, largest showing for any of the four weeks that have elapsed since our appeal in behalf of this object went forth.

Harry Bullard writes as follows:

"I wish it were a life membership, but maybe I shall be able to make it that at some future time. I am in sympathy with the movement and am only sorry I did not attend to it before. I am deeply interested in the pages of *THE DRAMATIC MIRROR*, and have not missed half a dozen numbers in as many years. It is the only reliable organ of the dramatic profession, and the changes you have recently made are a vast improvement."

The following is an extract from a letter from Florence Hamilton:

"Enclosed please find two dollars for the Actors' Fund. As soon as circumstances will permit I shall become a life member. I have followed your articles on the subject from week to week with great interest, and I wish you the best of luck."

The names of all the new life members of the Fund, enrolled up to the present time through the efforts of *THE DRAMATIC MIRROR*, are as follows: Maggie Mitchell, Jennie Kimball, Rhéa, Annie Pixley, Cora Urquhart Potter, Edward H. Sothorn, Robert B. Mantell, H. R. Jacobs, N. S. Wood, Robert Fulford, William W. Randall and George A. Beane.

The new annual members, numbering thirty-five, include: Daisy Andrews, Grace Sherwood, Mai Estelle, Alice King Hamilton, Florence Hamilton, Ruby Lafayette, Earle Remington, George Hamlin, Melbourne McDowell, Bristow Aldridge, W. Walcott Marks, Frank A. Howson, Henry Lambert, Robert Auld, William Briggman, Alfred D. Fols, Walter Rogers, Vincenzio Palmucci, Harry Watcham, J. P. Curran, Walter F. Floyd, J. Aldrich Libbey, Frederick L. Power, J. J. Lanney, George E. Lask, Eugene Jepson, C. H. Phillips, Robert Vance, Harry Bullard, Scott Marble, Robert L. Lynch, J. Hay Cosar, John H. Bunny, W. S. Hart and J. H. Slavin.

## REFLECTIONS.

CORINNE is greeted with crowded houses and enthusiastic audiences at every point along her route. At Minneapolis last week she received an ovation.

GEORGE HEATH has resigned from his position as stage manager of Atkinson's Rueben Glue company to join N. S. Wood's organization and play Harry James in *The Waifs* of New York.

ETHEL CORLETTE has resigned from the Natural Gas company by the advice of her physician, Dr. T. S. Robertson, as her voice requires treatment and rest.

The announcement is made by Thatcher, Primrose and West that they will next season be interested in a musical comedy which they have purchased, entitled *Up to the Times*. A number of well-known favorites will be in the company. The minstrel organization will not be affected by the other enterprise.

WILLIAM GAREN will star Dan Mason next season in a new comedy. He has already booked eight weeks with F. F. Proctor. The season will open in August in this city, and none but first-class houses will be visited. Time is now being booked, although Mr. Garen is still at liberty to accept engagements for the rest of the season.

Mrs. T. J. HERNDON died in Chicago recently. She was a native of Louisville, and thirty-nine years of age. In 1866 she married Mr. Herndon, the comedian. The deceased was in all respects a credit to the stage, being an actress of ability and a woman of unblemished character, esteemed and beloved by all who knew her. She was buried in Albany, in St. Agnes' Cemetery, the funeral services being held in St. Mary's Church.

T. HENRY FRENCH has just received the American rights of Paul Jones, the comic opera by H. B. Farnie and Robert Planquette, recently successfully produced in London.

THOMAS AINLEY, advance agent for W. J. Scanlan during his European tour, will sail for England on March 26 on the *Wyoming*. Gus Pitou will follow on April 2, the day after Rose Coghlan opens at the Star, taking passage on the *Nevada*. He will be accompanied by his brother, Eugene Pitou, who goes on a short pleasure trip. The company will sail from this city on April 9, at 11:30 A. M., on the *Alaska*, arriving in Liverpool on the 17th, and opening their season in that city Easter Monday, April 22.

The scene shifters of the Amphion Academy and Col. Sinn's Park Theatre, Brooklyn, have gone on strike for \$1.50 for work performed at the matinees.

GUS KERRER has signed with Rudolph Aronson to act as musical director of the Casino next season, beginning on May 1, 1899.

BARNUM'S CIRCUS opens its season at the Madison Square Garden on March 25. The engagement is for four weeks only.

AUGUSTUS HILLSDAFF, the acting manager of the Jim the Penman co. No. 2, is reported to have defaulted. The amount of the defalcation is not known, though it is believed to amount to over \$2,000.

FRED. SOLOMON and Edgar Smith are stated have completed a burlesque entitled *Little Lohengrin*.

FANNY DAVENPORT's business in Buffalo the last three nights of last week was the biggest known there for a similar time thus far this season. On last Monday evening Miss Davenport began an engagement in Chicago.

Mrs. RICHARD MARSTON, wife of the well-known scenic artist, died last evening from acute pneumonia and bronchitis. She was under the care of Doctors Bogert and Jane-way.

E. L. DUANE and wife (Ethel Rossland) have severed their connection with Atkinson's Rueben Glue company and returned to this city.

HELENE BROOKES MESTAYER has signed with Rich and Harris to create the French role in *Jed Prouty*. She will rest at her home in Hartford until rehearsals begin. The season opens on Easter Monday in Bangor, Me.

KELLAR's delightful and clever entertainment at Dockstader's Theatre has apparently captured New York. He is so elated over the auspicious opening of the season that he has leased the theatre from Mr. Dockstader for the remainder of his term, which expires on May 1.

MARION CORV, who has won strong favor in the West for her good work in tragic and sensational roles, makes her first Eastern appearance next season, under the management of A. L. Southerland.

In a recent letter to *THE DRAMATIC MIRROR* George Learock claims that he is the author of *Beacon Lights*, that he sold fifty per cent. interest in the same for a period of three and a half years, and that this contract expires next season when the play reverts to him. In the meanwhile he holds a fifty per cent. interest. He claims that the right of selecting actors was reserved to him and that the company had been obtained in defiance of his protest. Frank Evans was engaged to play by him and he pays him out of his profit, while the management who were to give him a written statement each and every week have never done so. Mr. Learock further states in his letter that the "star" is an amateur unfitted by ability and age to assume the role she is attempting, and holds that it is consideration for the people alone that has prevented his closing their season.

EDWARD CLARENCE and wife, Jessie Warner, have both fully recovered from their recent illness, and Mr. Clarence will rejoin the Zoo company in two weeks.

ARTHUR FAULKLAND-BUCHANAN has made a hit at the Boston Museum as Horace Bream in *Sweet Lavender*. His performance is said to be a decidedly breezy and clever one of the role.

W. J. SCANLAN, who has entirely recovered from his hoarseness, plays Miles Aron in Jersey City this week and in Newark next week. Then the play will be taken off for the rest of the season. Next season it will do duty as the entire repertoire, and all the scenery and properties will be carried and an enlarged company engaged.

REHEARSALS of *The O'Reagans* are going steadily forward at Harrigan's, but the business done by Pete continues so satisfactory that no positive date for its production has as yet been decided upon.

NORA CONWAY, who was well known in the profession, which she was compelled to abandon three years ago on account of ill-health, as Nellie Stuart, died of consumption recently at the home of her mother in Chicago. She was twenty-four years old.



## MARY FISKE'S FUNERAL.

The funeral services over the remains of the lamented Mary Fiske were held on Wednesday last in Scottish Rite Hall, at the corner of Madison Avenue and Twenty-ninth Street. At a few minutes past 10 o'clock the pall-bearers and mourners started with the hearse from the residence in West Ninety-third Street. The pall-bearers were A. M. Palmer, William Winter, Harrison Grey Fiske, Dr. T. S. Robertson, Frank W. Sanger, Lew Dockstader, Joseph Wheelock and E. D. Babcock. The mourners were Mrs. Julia Percy, Louisa Eldridge, Mme. Ponisi, George Waters, Mrs. Little, and Mr. Giddings, of Hartford, a cousin, and the only relative present, Mrs. Belle Dunlap, the sister, having been detained in Hartford on account of her mother's death.

When the cortege arrived at the hall it was crowded. Cards of admission had been issued to friends and members of the profession, and curiosity-seekers were not permitted to monopolize the edifice. The assemblage had been seated by Louis Harrison, Walden Ramsey, Frederick Paulding, Fred. Solomon, H. Quintus Brooks, Albert Ellery Berg, Samuel Stockvis and Silas E. Jenkins, who acted as ushers. The place was appropriate to the form of service requested by the dead journalist, and from first to last it was beautiful, touching and impressive.

The spacious platform of the edifice, which presents an elegant gothic chapel in its interior structure, was white with drifts and masses of lilies and roses that composed the floral emblems. Such a magnificent display of these beautiful tributes of affection for the dead was probably never seen in this city, which has witnessed the most imposing funeral pageantry of the nation. Sweet odors were wafted through the building, as if from hidden censers. The wintry sun shot mellowed shafts of prismatic color through the stained glass windows, and the beauty and solemnity of the scene was heightened by a low, plaintive organ prelude. The bright sunlight, the beautiful flowers, the elegance of the building with its noble organ and lofty vaulted ceiling of blue and gold, impressed every one in the assemblage that the surroundings were typical of the dead. Long before the hour announced for the ceremonies to begin about a thousand persons were seated in the building, and a more reverent or decorous assemblage could not be seen in any temple. The hushed assemblage gazed on the platform's labyrinth of bloom. Among the floral designs was a scroll of violets, roses and lilies of the valley surmounted by a pen of white roses, bearing the words, "Our Friend" and the initials "M. H. F." in immortelles. This was sent by Dockstader's Minstrels. Another scroll of lilies and roses, four feet high, bearing the word "Finis" in violets, was the memento of the staff and employes of *The Mirror*. A floral pillow, five feet in diameter, sent by Nat C. Goodwin, had these words, "A Brave and Tender Woman." A broken column encircled with a wreath of white roses and surmounted by a dove bore a card with the words, "To Mary." This was the offering of Lucien Dockstader. Mathilde Cottrelle also sent a similar design. Mrs. J. Nunnemacher, a devoted personal friend of the dead journalist, sent a bouquet of lilies of the valley—a simple and touching tribute. Another warm personal friend sent a wreath of violets with the message, "From her heart-broken friend, Mrs. Edward O. Babcock." A green wreath with a bunch of roses attached was the token of the Weatherly sisters. A heart of white roses was the gift of Mrs. Langtry, while a beautiful chaplet with "My Mary" in violets and a dove perched above it was the offering of Madame Ponisi. Mrs. Alexander McKinstry sent a wreath of violets and lilies of the valley; Mrs. John F. Chamberlain, a wreath of roses; Kate Forsythe, a wreath of violets; Louisa Eldridge, a basket of roses, and Louise Sylvester, a pillow of daisies. A pillow and wreath of roses and lilies of the valley had the inscription, "With sympathy and regrets of Mr. and Mrs. Tony Pastor." J. N. Layman's gift was a bank of roses, and a bunch of lilies of the valley came from an unknown donor. H. C. Miner's tribute was a bank of white roses and violets, with the inscription, "Finished," in purple immortelles. A pretty emblem had the words, "The good die first," with a card "From Uncle Ben." A bank of white roses and callas, with "Finis" in immortelles, was sent by De Wolf Hopper. A large pillow and wreath of roses and lilies, with a dove, expressed the "Sympathy of Joseph Haworth." Harrison Grey Fiske's offering was a sheaf of wheat and palm leaves and violets, which were placed upon the coffin, over a spreading pall of smilax and roses, the gift of Dr. T. S. Robertson. The casket, of cedar covered with black broadcloth, reposed on trestles in the centre aisle close to the platform in view of the assemblage. The floral pall almost hid the casket, leaving the crossed palms in sight. After the casket was borne to its resting place the pall-bearers took seats near the platform and the ceremonies began.

Dockstader's quartette, led by Mr. Mo-

Wade, sang with great beauty of expression Sullivan's "Lost Chord." Then Harry Edwards arose from his seat on the flower-banked platform and delivered the following sincere tribute to the character and worth of his old friend:

It has been beautifully and touchingly said by one of the best beloved writers of this country that "the setting of a great hope is like the setting of the sun, but as the soul withdraws into itself, then stars arise, and the night is holy." And so, when in this varied life of ours, a great and crushing sorrow comes upon us, we are gradually but surely drawn away from the depth and bitterness of our grief, and look upwards through the mists of our tears to the stars of hope which gem the heaven of our souls. May it be so with us now. There is not a single heart within this large assembly that does not throb with affectionate and loving sadness at the sudden taking off of one who was the enemy of none, but the warm and thoughtful friend of all. The death of Mary Fiske in the midst of her useful, sympathetic and beneficent life has come to us with a strange and unexpected shock, and we know and feel that her career has closed for us too soon, before the roundness of its purpose had been completed, before the brilliant brain had ceased to weave bright fancies, and the generous hand to spread its constant and unstinted kindness to those who needed its aid. To us who can see nothing beyond "the ignorant present," such deaths come to us fraught with a strange and terrible mystery, and we pause in the rush and bustle of our daily lives to ask, "Why should this be?" Alas, the answer comes to us only with a muffled sound; and we bend before the oracle in vain. There are many among us who but little over a week ago met the friend whose loss we mourn to-day, full of life and hope, brimming over with the good nature and cheeriness which ever characterized her, and searching amid the crowd through which she passed for some opportunity to speak a gentle word, some chance to do good to a suffering brother, or to shed the hallowed influence of her love over the pathway of a lonely child. But she has been called away from among us, and we are here to-day, not to testify to the worth of her noble character, for that is known to all who know her name, not to applaud her brilliant and sparkling intellect, for that has left its permanent impress upon our literature, and made for its possessor a niche in the temple of fame; not to utter fulsome praises and proffer hollow and empty compliments to one who hated and despised the petty shams of life, but to bring about her now silent form the offerings of our warmest and truest love, the affectionate and purest memorials of our gratitude, our sympathy and our sorrow. Struck down as she has been, before she had barely reached what is called the prime of life, looking forward, as she had reason to do, to years of hearty, honest, earnest labor in her chosen work, we can but mourn her untimely death as a deep calamity, and one of which the effect can not quickly pass away; but still if she be conscious of our sorrow, if she can hear the sob which have gone out from many a heart, and see the radiance of the pure tears which have fallen over her loss, she will know how truly she was loved by all who knew her tender nature, and she would say to us in the depth and sincerity of her kindly soul, "Sorrow not for me, my friends, for all is well; roll back the stone from the door of your hearts, and from the sepulchre of your grief, look upward to the star of promise, and out of the shadow of your sadness behold the sunshine of my now brighter and happier home." To those who are familiar with the writings of our friend, there will arise the recollection of many of her musings upon that strange condition to which we have given the name of "death," and while in her terse and epigrammatic manner she says "I don't believe much, but I hope a great deal," she has also in a beautiful passage foreshadowed what we would all apply to her now. "If beyond this heartache and headache we call living there is any reward for the dwellers on earth, the crown must rest upon that golden head that never conceived an evil thing, the palm must reach that gentle generous hand that was helpful and open to all." In these few words she has given the key to her character, for those who in the after days will go back in thought to the cherished memory of Mary Fiske, will have the power only to dwell on brave and noble thoughts, upon generous and helpful deeds, upon kindly utterances of feeling for all who were oppressed or suffering, and upon wide-spread, open-handed bounty to such as sought or needed her assistance. Her liberality throughout her life has kept her poor; poor at least in purse, but rich in the blessings and the grateful praise of hundreds who have experienced the lavish charity of her pitying hand. Her personality was remarkable, and as was said to me by one closely bound to her by long business associations, she so brought her own individuality into her writings, that there are thousands who never knew her face to face, but who claim kindred and acquaintance with her, as an old and valued friend, and it is not too much to say that away over the length and breadth of this great land there is to-day a feeling of gloom in many a breast at the thought that so bright and cheering a spirit should be summoned from a sphere which she has so much adorned. And it is not alone ourselves who will miss her in her accustomed place, for the dogs she loved so dearly will pine for the touch of their mistress' hand, the birds she tended so faithfully will find no answer to their grateful song, and the little one who so recently felt her ministering and motherly care will look around in vain for the gentle smile and the encouraging word, while the many who week by week have watched eagerly for her brilliant sallies of humor and her sweet and cheering sentences, will find instead the story of her life too early ended, and read it through their tears. It is not, however, in a spirit of grief alone that we should speak of her. We should rather be thankful that we have been permitted to come in contact with so noble and so inspiring a nature, with one who walked the path of her life sustained by a high and honorable purpose, and who has passed away in the height of her usefulness surrounded by truthful friends who knew and valued her worth, and who will ever speak of her in words of affectionate love. The many members of that profession which she so honored and championed to the last will reverence her memory, and the future will but tend to crystallize the gratitude with which they will ever recognize her efforts in their behalf, her endeavor always to benefit and uphold their calling. And so, with every expression of love, of respect, of grateful affection, while around her form we twine the green wreath of our enduring sorrow, let us look without gloom upon her ended life, but rather comfort ourselves with the assurance that though the journey was all too brief, it was full of grand results unto the end, and instead of the figure of the grim and dreaded monster, which generally typifies the final change, let us see the bright and smiling angel with the inverted

torch, and hear the cheering song whose tender beauty penetrates the depth of every heart: "There is no death—what seems so is transition. This life of mortal breath is but the suburb of the life elysian Whose portals we call death."

When Mr. Edwards had finished Mme. Julie De Ryther sang, with the tenderest feeling, Cowen's threnody, "Never Again."

Col. Robert G. Ingersoll advanced to the centre of the platform and with tears streaming from his eyes and a voice husky with sorrowful emotion delivered the following eloquent and appreciative address:

MY FRIENDS:—In the presence of the two great mysteries, Life and Death, we are met to say above this still, unconscious house of clay a few words of kindness, of regret, of love and hope. In this presence let us speak of the goodness, the charity, the generosity and the genius of the dead. Only flowers should be laid upon the tomb. In life's last pillow there should be no thorns.

Mary Fiske was like herself—she patterned after none. She was a genius, and put her soul in all she did and wrote. She cared nothing for roads, nothing for beaten paths, nothing for the footsteps of others. She went across the fields and through the woods and by the winding streams and down the vales, or over crags, wherever fancy led. She wrote lines that leaped with laughter and words that were wet with tears. She gave us quaint thoughts and sayings filled with the "pert and nimble spirit of mirth." Her pages were flecked with sunshine and shadow, and in every word were the pulse and breath of life.

Her heart went out to all the wretched in this weary world, and yet she seemed as joyous as though grief and death were naught but words. She wept where others wept, but in her own misfortunes found the food of hope. She cared for the to-morrow of others, but not for her own. She lived for to-day. Some hearts are like a waveless pool—satisfied to hold the image of a wondrous star, but hers was full of motion, life and light and storm. She longed for freedom. Every limitation was a prison's wall. Rules were shackles and forms were made for serfs and slaves. She gave her utmost thought. She praised all generous deeds, applauded the struggling and even those who failed.

She pitied the poor, the forsaken, the friendless. No one could fall below her pity; no one could wander beyond the circumference of her sympathy. To her there were no outcasts—they were victims. She knew that the inhabitants of palaces and penitentiaries might change places without adding to the injustice of the world. She knew that circumstances and conditions determine character; that the lowest and the worst of our race were children once, as pure as light, whose cheeks dimpled with smiles beneath the heaven of a mother's eyes. She thought of the road they had traveled, of the thorns that had pierced their feet, of the deserts they had crossed, and so, instead of words of scorn, she gave the eager hand of help.

No one appealed to her in vain. She listened to the story of the poor, and all she had she gave. A god could do no more. The destitute and suffering turned naturally to her; the maimed and hurt sought for her open door, and the helpless put their hands in hers. She shielded the weak—she attacked the strong. Her heart was open as the gates of day. She shed kindness as the sun sheds light. If all her deeds were flowers the air would be filled with perfume. If all her charities could change to melodies a symphony would fill the sky.

Mary Fiske had within her brain the divine fire called genius, and in her heart the "touch of nature that makes the whole world kin." She wrote as a stream runs, that winds and bubbles through the shadowy fields, that falls in foam of flight and haste, and laughing joins the sea.

A little while ago a babe was found—one that had been abandoned by its mother—left as a legacy to chance or fate. The warm heart of Mary Fiske—now cold in death—was touched. She took the waif and held it lovingly to her breast and made the child her own. We pray thee, Mother Nature, that thou wilt take this woman and hold her as tenderly in thy arms as she held and pressed against her generous, throbbing heart the abandoned babe.

We ask no more. In this presence let us remember our faults and our frailties, and the generous, helpful, self-denying, loving deeds of Mary Fiske.

During Col. Ingersoll's address men and women wept profusely. Seldom has there been seen such a general exhibition of grief. Signor Perugini concluded the ceremony with a beautiful rendition of Schubert's "Last Greeting." The people then filed past the casket, looking for the last time on the placid face of the dead.

Included among those present were:

Helen Mythe, Kathryn Kidder, B. A. Baker, Charles Gayler, Franklin File, E. H. Low and wife, Marie Haynes, Mrs. Mary Wheeler, W. H. Matthews, Carrie Walton, John E. Warner, Col. T. Alston Brown, Mr. and Mrs. Harley Merry, Alfred Joel, Minnie Jackson, Mrs. G. W. Floyd, Florence Thropp, Helen Ottolengui, Annie Deland, Mr. Falk, Dr. Walter M. Fleming, Amy Gordon, Chas. Fulton, Mr. and Mrs. Frank Maeder, Edith Miel, Helen Ransome, Maud Granger, Esther Williams, Lillian Chantore, Frank Tannhill, Kate McKintyre, Dora Goldwaite, Dr. L. C. Vincent, Mr. and Mrs. J. Nunnemacher, Archie Stalker, Mr. and Mrs. J. W. Grath, Mrs. J. Kittell, Mrs. Harry Mann and mother, Dr. T. S. Robertson, Dr. Robert Taylor, N. Van Buit, Dr. Stacham, Alice Fisher, Mrs. Bart, Charles W. Butler, Mrs. Sel Smith, Mrs. Frank G. Cotter, Joshua Henry, H. Quintus Brooks, E. G. Moore, Francis Clark, Silas Jenkins, Barney Stockvis, Alice Butler, Lee Raymond, M. J. Jordan, Sedley Brown, J. T. Huntley, Tony Pastor, Fred A. DuBois, Fanny Gillette, Mrs. H. B. Lonsdale, Bessie Darling, Sidney Childie, Mr. and Mrs. E. E. Kidder, Neil Burgess, Francis Reiman, Alfred Ayres, Miss Warren, Mr. Quigg, Joseph Palmer, Billy Birch, Mrs. J. W. Keller, Mark Price, Amy Ames, Charles E. Bradshaw, Gus Hennessey, Charles J. Bell, Mrs. E. L. Fernandez, Marie Bingham, Evelyn Baker Harvier, Joseph H. Tooker. The following members of the Actors' Order of Friendship: Louis Aldrich, Frank Mackay, William H. Crane, Stuart Robson, Frank Carls, Herbert Archer, Charles Dickson, William Young, Charles J. Bell, M. J. Jordan, W. H. Lenden, John L. Bunney, Jos. A. Wilkes, Harry B. Rich, Charles T. Vincent, Charles Bradshaw, John J. Spies, Lester S. Gurney, Sydney Ellis, Redfield Clarke, George Conway, Charles E. Wells, Walter Hubbell, Wm. H. Spencer and Fred Chippendale. Among others were Mr. and Mrs. Mewson, Edgas S. Werner, Mrs. Prince, Mrs. and Miss Knight, Emma Ellmer, M. B. Abrahams, D. J. Herbin, Mrs. and Miss Brooks, E. G. Colman, Mrs. C. H. Bradshaw, John Lilly, J. F. Hall, J. J. Shadwick, Kate Brown, Helen Gale and sister, Mrs. E. D. Babcock, Mr. and Mrs. Flynn, Mr. and Mrs. J. B. Van Dusen, Mr. and Mrs. Stephen Baker, John M. Morton, J. Henry Hager, Leonard Grey, Mr. Cummings, Mrs. H. B. Lonsdale, George A. Beane and wife, J. B. Eaton, M. B. Burke, Frank Russell, J. Anderson, J. Ford, G. Porter, J. M. Gregory, Mrs. Dennison, Kate De-lancy, Hiram Buchanan, Charles W. Jones, Mary Kearns, George Richards, Mary Walsh, E. H. Remington, Heron Allen, Mrs. Tannhill, Mr. and Mrs. W. B. Sargent, Miss C. Trust, Mrs. Bell, T. H.

Barowsky, W. J. Merrill, R. H. Wynde, Mrs. Brown, Sallie Fishbach, Mary Curran, David Towson, Francis Reiman, G. P. Mollison, Rev. Mr. Everett, Rev. Dr. Houghton, Dr. L. C. Vincent, W. W. Crosby, Mr. and Mrs. P. Sims, Mrs. Frank Jamieson, Mrs. H. Parton, Mrs. Freeman, Mrs. A. M. Gibson, Lea Raymond, Mrs. E. M. Van Brunt, Sedley Brown, Alice Brown, Frank Carpenter, Misses Brown, George Frankston, Mr. Scor, Frank Cooper, Charles W. C. Potter, Carrie Walton, Charles Gaylord, Henry C. Olds, Mr. and Mrs. W. T. Chester, Horace Dumais, Mr. Curtis, George Bea, Alfred Joel, Amy L. Wood, Minnie Jackson, Miss T. E. Miller, Helen Lewis, Mrs. Ravenhead, M. Collin, Mrs. Stokes, Mrs. M. Edwards, Mrs. E. Rich, Mrs. Babcock, Mrs. Dockstader, Addie Cora Reed, Miss G. H. Crosby, Fred Lennox, Harry Miner, J. H. Johnson, G. M. Brockway, Mrs. James Francis, Mr. and Mrs. Sewell, Mr. and Mrs. Andrew Jackson, Bessie Henderson, J. H. Fairbanks, W. T. Elliott, Mr. Phipps, Mrs. Purvis, Kate Blanche, Mrs. Mayhew, Miss Carlin, Louise Balle, Alice Polson, Mrs. M. E. Gilliam, Mrs. Williams, Mrs. Clarke, Dan Packard, G. P. De Vere, Miss Peckham, George Conway, Charles Taylor, G. R. Snyder, Ogden Grace, G. Langston, E. A. Staunton, H. Watkins, W. Trevor, H. E. Smith, Mr. Neade, Mr. Johnston, Mr. and Mrs. George Robertson, Mr. Shepherdson, Miss M. V. Rogers, Miss M. J. Whaley, Mrs. Grey, Mr. and Mrs. C. D. Blossom, Albert M. Kingsland, J. M. Layman, Mrs. and Miss French, Charles Melville, C. H. Facon and H. S. Cooper.

The remains were conveyed to Hartford on Thursday morning and were at once taken to the Hovins residence on Washington Street, where brief services were held, the Rev. Dr. Walker and the Rev. Mr. Bixler of the Centre Church officiating. The bodies of Mrs. Fiske and her mother were afterwards removed to the chapel at Cedar Hill Cemetery, where services were conducted, the remains of both being then placed in the receiving vault.

## LETTERS TO THE EDITOR.

MR. CAMPBELL IS READY FOR ANYTHING.

WINNIPEG, Feb. 4, 1889.

To the Editor of the *Dramatic Mirror*:—Sir, I see by *The Mirror* of Feb. 3 that some one has reported to Mr. Joseph Arthur that "a man out in Dakota named Campbell was infringing on his fire-house scene," etc. Mr. Arthur's informant must have intended to refer to me, as circumstances point my way.

I do not believe I have in any way "infringed" on Mr. Arthur's patent. I never have witnessed his excellent production.

I have put on a play here with the stock company in which I got up an original scene, a fire-house scene and copied the workings of the Winnipeg fire department. As I said, the scene was entirely original and local, and if I have in any way placed myself in danger of a term of "ten years" imprisonment I desire that Mr. Arthur should know where I am that I may begin the term before old age robs him of his revenge. I am well known to the profession and can be readily found. With great respect,  
FRANK G. CAMPBELL.  
Manager Princess' Opera House, Winnipeg, Manitoba.

## MATTERS OF FACT.

Work on Jacob Litt's Bijou Opera House at Milwaukee will be immediately begun, and the elegant structure will be completed for its formal opening on Aug. 29, 1889. The building will be erected on Second Street, opposite Plankinton House, the best location in the city. The structure will cost \$75,000, exclusive of the site. It will have a seating capacity of 2,500, and will be furnished and equipped in the richest style and with the latest improvements. The house will be conducted as a family theatre, and prices will range from ten cents to seventy-five cents. Attractions will not be booked for less than one week. Matinees will be given on Wednesdays, Saturdays and Sundays. Combinations playing week engagements will open on Monday and close Sunday evenings. First-class attractions will be played on liberal sharing terms or certainty. Manager Litt is now booking for 1889-90. His New York representatives are Prohmans, Randall and Klaw and Erlanger. Mr. Litt's Academy at Milwaukee, the fashionable theatre in that city, will undergo extensive alterations and improvements during the coming summer. The leading stars and combinations will be played at this house. Manager Litt is also doing the exclusive booking for the new La Crosse Theatre, at La Crosse, Wis., and the Opera House at Winona, Minn.

The Plymouth Music Hall at Plymouth, N. H., seating capacity 500, is ready to open. This is a new building, finely furnished and appointed throughout. Applications for open time will be received by H. Frank Moulton, manager Moulton Opera House, at Laconia, N. H.

James L. Edwards, who played Jack Hearne with the Romany Rye company, is now at liberty. David R. Young is on tour with the Sweet Laverder company in New England.

Meyer's New Opera House at Havana, Ill., will be opened this month; seating capacity 900. Open time for good attractions.

The Chestnut Street Opera House at Lancaster, Ohio, seating 600 and said to be one of the finest theatres in Central Ohio, is now booking attractions for this season and next.

Charles T. Parsloe, through his attorney, Edmund Coffin, Jr., gives warning that any person who produces *A Grass Widow* and *On the Quiet* without his consent, will be prosecuted to the full extent of the law.

Alfred Ayres, in a consensus of criticism from the metropolitan press, given elsewhere, conclusively proves that "hearth-rug" tuition in theatricals may be of some practical value. Mr. Ayres' pupil, Eliza Warren, without any stage experience, appeared as Portia in *The Merchant of Venice*, on Thursday morning, Dec. 20, 1888, at the People's Theatre, and her debut was an unqualified success. Miss Warren, since her appearance at the People's, received a very flattering offer from Daniel Bandmann to play the leading role in *Austerlitz*.

Frank Brooker, manager for Julia Anderson, reports that he is rapidly filling time in first-class theatres for next season.

The new Music Hall at Excelsior Springs, Mo., has just been completed. The building has a seating capacity of 1,500; stage 30x60. Open time after May 1. Applications from good attractions will be received by H. C. Fish, general manager Excelsior Springs Company.

Florence Ellis, comic opera prima donna, desires a responsible manager.

Kathleen Sprague is playing leads with the Jule Keene company.

Lizzie Conway is disengaged.

J. M. Gilbert is now the lessee and manager of the St. Charles Theatre, New Orleans. This house, having a seating capacity of 3,000, is said to be the largest and most complete theatre in the country. It makes a new departure this season, playing high-class attractions, at prices ranging from fifteen cents to one dollar. It is claimed that at those prices the house will hold \$1,000. Mr. Gilbert will be able to give valuable information to managers playing the Southern circuit, as he has traveled extensively through the South with his own company during the last twelve years.

The question, Do actors feel the emotion they portray? is discussed in full in "Masks or Faces? A Study in the Psychology of Acting," by William Archer. Crown, 8vo.; cloth, \$1.75. For sale by all booksellers and by the publishers, Longmans, Green & Co., 15 East Sixteenth Street, New York.

H. R. Jacobs warns managers and the profession in general against having any business dealings with Max Edwards, late business manager of the Kimball Opera company.

All communications for the following must be made through the offices of Gustave Frohman, No. 29 East Twenty-eighth Street: Mrs. D. P. Bowers, *Edwin's May Blossom*, La Belle Russe and *Strangers of Paris*; the late John T. Raymond's plays.

Time is all filled for Effie Ellsler's tour this season. Applications for time next season will be received by her managers, Henry Lee and Tuft, at Frohman's offices, No. 29 East Twenty-eighth Street.

It is announced that F. S. Mordant is not connected with Effie Ellsler's company, or management.



## THE ACTRESSES' CORNER.

"SLEEPERS."

Let a sleeper be one of your first extravagances. If you are really too poor to afford it, at all, you can of course get along without; but sleepers and fires are the first luxuries you must call necessities.

The lower berth costs the more, is stuffier, is more liable to intrusion and more inducive of dreams of death and burial. Upstairs is harder to get at, exposed to draughts and uncomfortable from the lights of the car. It is a wonder how a woman manages to dress in a lower berth; it's a marvel how she ever gets anything on in the upper.

Indeed, if you are upstairs you had better regard the night as a mere lying down time and don't undress at all unless one of the ladies of the company is beneath you, so that, in the morning, you can dress on the floor and help to make things pleasant for her.

If bribery and corruption can reach the sable guardian of the pieces in the Pullman you may induce him to push up the upper berth when it's not used. Then in the morning slip into your long cloak or wrapper, gather your personal belongings into a discreet bundle and make yourself comfortable in somebody else's seat while the porter makes up your bed, leaving the curtains up in front.

Behold!—there is really space to dress in then, and looking glass and all. I am bound to state, however, that the porter may take down the partitions which complete the privacy of your boudoir, and that, too, without any warning. But then the gentleman in the upper berth is also likely to appear from the crown of his head to his neck at the roof of your coffin to ask you in the morning if he will disturb you by descending.

You really must be prepared for anything, and with this in view let me advise that you carry a dark wrapper—made simply—and of some light weight wool stuff or silk that it may take only a little room. This, with a pair of large leather slippers, equips you for emergency, whether the gentleman in the upper berth be the emergency or a little break-down that requires a hasty decamp or even a tramp of a mile or so.

I have already implored you not to wash your face on the cars, so I need not remind you again to keep clean on a towel, grease and powder.

Speaking of grease, if Polly's word has any influence with anyone, make the grease you use from this time forth Elma Cream. If you don't use any grease now is the time to begin, and begin with Elma Cream. I am not saying it is the best thing in the world, but I am saying that it is pure and good, and above all made by Mrs. Sol Smith, of the profession.

Lots of money goes each week to druggists for all sorts and conditions of cold cream. It might just as well go to someone in our own business and for something that we know is made under inspection, of the best materials, and by a lady who knows just what the requirements of professional use are.

The recipe is an old one—I don't know what it is, but since Mrs. Sol Smith does it's all right. Everyone who uses it finds it delightful. Start in with a small box, if you like, and prove to your own self that you want it. But if Polly's word is worth any attention, at all, start in with some sort of a box at once. You can get the Elma Cream of any druggist, or if he should not have it he will send for it, to Mrs. Sol Smith, Godney House, New York City.

To switch back to the sleeper. No matter how many covers the porter has given you, you cannot get the best of the draught in the lower berth except by tacking up your shawl across the two windows.

You have a shawl, of course. You must have a shawl. Steal a blanket from a hotel, if necessary, but a shawl you must have.

Whatever you do with your money at night, don't put it under your pillow.

The thief would be an awful fool who didn't know enough to look under a pillow for money.

One advantage of having no money is it won't be stolen, no matter where you put it.

The real tug-of-war comes in the morning, therefore do everything possible towards the toilet at night. Comb your hair out. Don't, I advise you, shrink at curl papers either; it's worth while to be able to emerge from your downy or uppy couch in the morning looking something like the self-respecting female you are. Between you and me, a Tam o' Shanter cap keeps one from catching a cold in one's head and, besides, makes the most wildly curl-papered head look respectable. Therefore, dispense with a bright halo of golden locks about your snowy pillow and wear a Shanter.

You may just as well make up your mind not to depend on the convenience of the dressing-room in the morning. Someone is always ahead of you. You are in luck if you are permitted to slide in "for a minute" and with only your tooth brush.

Of course there is usually a regal creature in the company who disrobes in the dressing-room, leaves there her costly garments, and next morning dresses leisurely there surrounded by all the luxuries of her silver-mounted grip. It isn't any sense of consideration for others that keeps you from trying the regal act—it's a helpless sense of inadequacy and a certain conviction that you would be ignominiously sat down upon and, as it were, kicked out if you tried it.

You are content to hang around outside and wait, not till she comes out, but to see if she comes out at all.

I wish I could advise you about the porter, but it's impossible. Maybe you are born with that air of titled reserve that awes even a porter and enables you to escape tipping him for doing nothing for you.

More probably you belong to the class of common mortals who smile softly at him and convey a modest suggestion of being primed with a humble intention of giving him a quarter. That style of creature is as sure a goner as the one who, though weak-minded, has made up what mind he has that he won't be bullied out of his hard earnings.

This latter is the sort of man who is taken up by the collar and "brushed" whether he will or not when the train gets near the stops. This is the sort of girl whose grip is fiercely dragged out of her hand by the faithful pillow puncher, and cantered off with down the car. She rushes after it, of course, and at the end of the train comes up breathless with him and gives him a quarter to get the bag back. I think you will have to, as a rule, count a tip in with the cost of the sleeper.

Buffet meals cost awfully. They bring twice more than you want, and you have to pay for it all. One gets dreadfully weak, indeed, in a buffet car. I have known myself to pay for about a whole chicken for breakfast, and each time it was served at the other meals pay again. The waiters are such swells! You get fired with an ambition to show them that you are as rich as they are, forgetting that you only get paid once a week while they have it every hour.

If you have any tickets to deliver, give them to the porter when you go to bed. This will save you from being disturbed—perhaps.

I have a friend who advises me always to ticket myself, name and company and destination and home, in case of being in a smash-up before morning.

It's a great idea, I suppose, but I would rather take morphine to put me to sleep after all. This reminds me of a nice sleeping-car story to end up with.

PORTER.—Name, please?

YOUNG MARRIED MAN.—Mr. and Mrs. Jones.

PORTER.—Lower berth, No. 2?

Y. M. M.—Yes.

PORTER.—Where do you want your bodies sent?

POLLY.

*Are you insured against accidents? A prepaid professional card, of ten lines or more, in THE DRAMATIC MIRROR, gives you a \$5,000 policy in the Preferred Mutual Accident Association of New York, free of cost.*

## ANCESTRAL ANACHRONISMS.

It is instructive to take a retrospective glance at the things of the stage, and while we laugh at the absurdities of our forefathers to consider whether we may not say to ourselves with Horace, "Why do you laugh? Under another name the story is told of yourself!"

The anachronisms which were rife in the matter of stage costume well on into the last century are amusing. We can hardly suppose that ignorance led the great actor Booth to deck himself in Addison's tragedy of Cato with a full bottom wig profusely powdered and in a flowered dressing gown, yet Pope lampoons him for doing so, and it is still more remarkable that Addison himself should have approved of such a costume for his own Cato in 1712, when a year before he had written in the *Spectator* thus: "Among all our tragic artifices I am most offended at those which are made use of to inspire us with magnificent ideas of the persons that speak. The ordinary method of making a hero is to clap a huge plume of feathers upon his head. I would have our conception raised by the dignity of thought and sublimity of expression rather than by a train of robes or a plume of feathers."

Was Garrick any more learned or particular in this regard than his predecessors? The editor of "Jeffrey's Collection of Dresses," under date of 1757, says he was. Referring to Garrick's management of Drury Lane for the preceding ten years he says: "As to the stage dresses it is only necessary to remark that they are at once elegant and characteristic. They are no longer the heterogeneous and absurd mixtures of foreign and ancient modes which debased our tragedies by representing a Roman general in a full bottom wig and the sovereign of an Eastern nation in trunk hose."

Now, it happens that there are many character portraits of Garrick extant, so that when we want to weigh the "genius and judgment" of Garrick we can stick the corking-pin right through the tail of the butterfly and fix it in the cabinet. What shall we say to Garrick's King Lear, an ancient British king in a coat with buttoned and slashed cuffs, ermine collar

and edging, lace ruffles, muslin cravat, knee-breeches, silk stockings and shoes with rosettes? The portrait is from Robert Sayer's "Portraits of the English Stage." Was it heterogeneous and absurd?

This is, however, surpassed by his Richard III in a fancy dress of doublet, trunk hose puffed and slashed, loose coat with sleeves puffed and slashed and a monstrosity of a hat—a fellowship porter's hat surmounted by four enormous ostrich feathers; while Richmond and all the rest wore uniforms of the time of George III. This particular hat was preserved to Garrick on one occasion by a stroke of genius on the part of his dresser. Fleetwood's Theatre was in the hands of the bailiffs, who seized Garrick's hat which had paste diamonds in it. Said the dresser: "Take care, that hat belongs to the king," by which they understood King George. They immediately returned it with apologies.

Now let us see what Addison's views are about the plume of feathers: "This very much embarrasses the actor, who is forced to hold his neck extremely stiff all the while he speaks, and, notwithstanding any anxieties he pretends for his mistress, his country or his friends, one may see that his concern is to keep the plume of feathers from falling off his head."

Garrick's taste, "genius and judgment," as Jeffreys calls it, led him to play Macbeth in a sort of footman's livery of gold lace, sky-blue and scarlet, as appears by his portrait in the Garrick Club, while Mrs. Yates played to him in a hooped skirt at least ten feet across! The Comus was, if anything, more preposterous: "A jacket of white-curtained satin, the tails stiffened to set out at nearly right angles from the body, a collar of black velvet, studded with jewels, and the boots of blue satin. Over it a robe of pink satin puffed with silver gauze, fastened over the shoulder, a black velvet sash with jewels, bunches of grapes, and a cap stuck over with flowers!"

Not the least of the examples of Garrick's genius and judgment in costume was his wearing the dress of a Venetian gondolier as Agis, a Spartan chief, and permitting a papal procession in Home's tragedy located in ancient Sparta.

Ladies of the stage and gentlemen, too, you will perhaps laugh at Garrick. Look at home, we pray you. Only last season Kyrie Bellew played the gardener's son in *The Lady of Lyons* in a magnificent crimson satin holiday suit of a Spanish "Majo," and the writer has seen within a few weeks past an actress represent the part of a starving mother about to lose her child from inability to buy it some milk attired in a lace dress worth five hundred dollars and with a thousand dollars' worth of jewelry glittering on her fingers! Scarcely one of the dresses you think it necessary to give \$1,500 for is appropriate to the piece it is worn in.

*Quid rides?*

## ACTORS FUND JOTTINGS.

The Board of Trustees of the Actors' Fund held their regular monthly meeting at the Fund rooms, on last Thursday afternoon. There were present: President A. M. Palmer, Second Vice-President William Henderson, Treasurer T. H. French, and Trustees Louis Aldrich, Harry Edwards, Antonio Pastor and Harry Watkins.

The secretary's report showed that during the past month there had been expended for relief, funerals and necessary expenses the sum of \$2,002.84. The Benefit Committee, through Chairman Pastor, reported that during that period benefits had been given to the Fund in New Orleans, St. Louis, Richmond and Minneapolis, the net proceeds of which amounted to \$1,365.50. Chairman Aldrich, of the Membership Committee, reported that the receipts for annual dues for the current year, thus far, amounted to \$1,596, and for life memberships \$800. The Reading Room Committee stated that 11,308 visits had been made to the rooms during January, an average of 439 a day. The Dramatic Bureau Committee, through Chairman Aldrich, reported that the Bureau was in a prosperous condition. Dr. L. C. Vincent of this city was added to the Fund's staff of physicians, and ex-Mayor Abram S. Hewitt was unanimously elected an honorary member of the association. The meeting then adjourned until March 7.

A large donation of books for the use of the sick has been received by the assistant secretary from Alice King Harrison and Frederic L. Power, of George Ober's Dr. Jekyll and Mr. Hyde company. Last week Thomas B. MacDonald sent a check for twenty dollars as a donation to the Fund.

## SOME RECENT ENGAGEMENTS.

Frank Aiken, James Peakes, Graham Henderson and Edna Carey have been engaged by T. Henry French for the California tour of Little Lord Fauntleroy beginning on March 4; Frank Colman to join the Skipped by the Light of the Moon company in Philadelphia last Monday; R. J. Dillon, Annie Adams and Lulu Haines for A Midnight Bell; Hazel Selden for the Fat Men's Club company; Percy Haswell for the title role in Sweet Lavender.

## GOSSIP OF THE TOWN.

The business done by Little Lord Fauntleroy at the Broadway Theatre continues to be remarkably large. This is especially true of the matinees.

KATE FOLEY will leave the Drifting Art company in Chicago on the 24th inst.

LITTLE EMMA RICHARDS, late of Nat Goodwin's Turned Up, has been engaged for C. R. Gardiner's Farmer's Daughter.

An extra matinee of Little Lord Fauntleroy will be given at the Broadway Theatre on Washington's Birthday.

HAZEL SELDEN, late of the Boston Idols, has been engaged for J. C. Stewart's Fat Men's Club company. R. E. Jenkins, late of the Grass Widow company, has also been secured for that organization.

JOHN B. TUFT has returned to the city after a ten days' visit to his old home in Richmond, Va.

W. W. TILLOTSON'S Zig-Zag company is doing splendid business on F. F. Proctor's New England circuit. At Proctor's Lynn Theatre it played four performances to nearly \$3,000. After the New York engagement at the Bijou Theatre, beginning next Monday night, the company will return to New England, repeating its engagement in all the towns in which it has been given and spending the remainder of the season in that territory.

MANAGER P. HARRIS, of Baltimore, has gone on a tour over his circuit, while his New York representative, Sam H. Friedlander, has returned to Baltimore for a time to boom things at the Academy of Music.

WILLIAM L. LYKENS, manager for Maggie Mitchell, claims that his star has done a splendid business in her new play, Ray. He states that at the present moment Miss Mitchell is \$8,000 ahead of last season's income.

ENOCH VREELAND, a stage hand, was seriously hurt last Wednesday night at the Academy of Music by falling from the flies to the stage.

CHARLES FROHMAN left this city on Friday for Cleveland, Ohio, to sign in connection with the Miller Brothers, of Columbus, O., a five-years lease of the new Park Theatre at Cleveland, which has been offered them by Wick and Co., the owners of that house.

NINA BOUICAULT has been engaged for the Harbor Lights company.

MRS. CHARLES EDMONDS will rejoin Kiralfy's Black Crook Co.

HENRY AVELING has joined Frank Mayo's company in the South.

IRVING ACKERMAN has joined Frederick Warde's company.

In England the system of levying blackmail on popular actresses by gallery roughs hissing and otherwise disturbing performances has grown to be an intolerable offence. In Birmingham this ruffianism has become so flagrant that the police have been called upon to break it up. When the demands of the gang for money is denied, they raise such a tumult in the theatre at night that the performance of the actors is ruined. Marie Loftus, the burlesque actress, was annoyed at a performance by some of these roughs recently and had them all arrested. The English tough is a wolfish animal.

TOM NELSON, the property man of A Hole in the Ground company, had an adventure during their trip from Chicago to Kansas City, Mo. Mr. Nelson was enjoying the repose of the just sleeper when a tough came in and, without any provocation, pulled out a six-shooter and began using abusive language. In the words of a member of the company "this little game didn't work." His props just jumped on the intruder and took his gun away with the assistance of the porter. Then the young man was hustled out of the car and all was quiet again.

The role of Old Nick in *The Henrietta* will be played by M. A. Kennedy when that comedy is seen on the road next season in the repertoire of Stuart Robson.

CHARLES W. BOWSER has been engaged to support Richard Golden in *Jed Prouty*, while Esther Grace will play the soubrette role in that piece.

E. H. SOTHERN played on last Saturday afternoon to the second largest matinee audience in the Grand Opera House, the receipts amounting to \$1,157. Mrs. Langtry heads the list with \$1,160 and Mrs. Potter follows Mr. Sothern with \$1,152.

FRED. A. DUBOIS, the well-known manager, has been engaged to direct the tour of the Sweet Lavender road company.

KATE VANDENHOFF has received many flattering notices for her work in support of Robert B. Mantell in *Monbars*.

Some idea of the great scale on which Henry Irving advertises may be gleaned on inspection of a late copy of the *London Era*. In this twelve pages are filled with perhaps all the notices of the production of *Macbeth* that appeared in the English papers, and the cost of the advertisement, if paid for at the regular rates—which is questionable—reaches between \$800 and \$1,000.

ANOTHER large detachment of juvenile actors and actresses witnessed Little Lord Fauntleroy at the Broadway Theatre last Wednesday afternoon.

THE Theatre Royal at Aldershot, England, was burned to the ground on Friday last. A performance was in progress and a panic occurred. Although several people were injured no fatalities occurred.

THE artists and orchestra of the Metropolitan Opera House have been secured for a series of concerts at Harry Miner's Newark Theatre, commencing next Sunday. Among those who will appear are Mme. Fursch-Madi, Fraulein Kitty Bettaque, May Powell, Julius Perotti and the Metropolitan Opera House orchestra under the direction of Julius A. Bona, formerly of Mapleson's orchestra. John W. Curtis and Edwin A. Pratt will take the business management of the concert.



## LONDON NEWS AND GOSSIP.

LONDON, Jan. 31, 1889.

Since the last time of mailing the Shakespeare blizzard, which seems to have been aroused by the tremendous financial success of Macbeth at the Lyceum, has increased in intensity. In addition to "Mac" (which character Irving, happily restored to health, returned to play last Saturday,) we have Beer-bohm Tree arranging to shelve Captain Swift next week, and to put the Merry Wives of Windsor (which he has tried at matinees) into the evening bill. Moreover, we have Mansfield (now recuperating at Hastings) preparing to shed his Willie Wintery version of Richard III. upon us at the Globe early in March. Manager Ed. Price asks me to assure you that this production will be on a very grand scale and that the scenery, armor and archaeological details generally will be of the finest quality. But this by the way. And now to still further complicate the Shakespeare craze, Tree has, according to what Stetson would call a curand, threatened to play Hamlet, while Barrett (Wilson, not Lawrence) chose for his re-entry to the Princess' on Monday, not any of the romantic and melodramatic roles in which he excels, but that of Hamlet, Prince of Denmark, an impersonation which, according to a statement made by him at the fall of the curtain at midnight on Monday, is the finest he has yet attempted.

Several brilliant and fashionables from your side of the water were in evidence, and evinced mild approval throughout the proceedings. Barrett has somewhat curbed his tendency to gallop through his lines, and as of course the company take their tone from the manager, they take their time also—plenty of it. Late as was the hour, however, at which the play ended, the audience would not be content till W. B. had spoken another piece. Nothing loth, he thanked them for their enthusiastic reception; said he was virtually homeless, as Miss Hawthorne has elected to stop at the Princess', and wound up with a statement that he was only waiting for a millionaire or a Nitrate King, or something to come along and build him a theatre and then he would appear before the public every evening until further notice. The applause was on the whole well deserved. Barrett is a robust Hamlet now, and when he killed the King in the last act he let him have one straight from the shoulder which knocked the usurper clean off his pins, with his heels in the air—in order, it may be, the better to display his beautiful golden boots. Charles Hudson was the monarch in question, and but for his ultra-melodramatic methods and over-anxiety about the aforesaid boots, may be said to have got through well. Miss Eastlake was a chubby but effective Ophelia and George Barrett was a sound nineteenth-century gravedigger. Hamlet continues till Feb. 12, when Hall Caine and Barrett's new drama, Good Old Times, goes up. This is to be followed by the same authors' ditto, ditto. Nowadays, after which Barrett will have to seek fresh woods and pastures new. Meanwhile he is giving The Lady of Lyons at Wednesday and Saturday matinees and is, of course, playing Claude himself.

Carl Rosa and Co. have this week been busy denying that they organized a clique at the Prince of Wales' on the first night of Paul Jones. As a matter of fact, nobody accused them of so doing, but the critics whose allegations have made the Rosarians give tongue, stand to their ink-pots manfully and are just as confident as ever that clique there was, no matter who organized it. The one thing certain in this connection seems to be that it was not organized either by or on behalf of Miss Agnes Huntington. Such welcome as that young lady received upon her first entrance was due to the favorable impression created by her fine presence and good looks. After that she had to win her way upon her vocal merits, and that she did win it and score a well-deserved triumph is agreed by everybody. It is, indeed, not too much to say that Miss Huntington is the chief factor in Paul Jones' salvation. After her the humorous Harry Monkhouse's Bouillabaisse and Albert James' Petit Pierre are the chief attractions. Phyllis Broughton, who plays Chopinette, dances a ravishing little dance, but Farnie hasn't given her half enough to do, and the same remark will apply to Frank Wyatt, the representative of Don Trocadero, who is never seen until the third act. Humor is certainly not Wyatt's strong suit, but on the other hand neither is it Farnie's. At all events, Wyatt can dance, and if Farnie could not provide him and Phyllis with funny things to say and do he might at least have dropped in a sufficiency of *pas de deux*. If the librettist of Paul Jones has his failings it cannot be said that the composer comes out particularly strong. Operatic numbers are not necessarily bad because they are reminiscent, though, other things being equal, novelty is usually considered an advantage. It is unfortunate for Paul Jones that the one good, catchy melody which pervades the piece was, almost note for note, very popular in London a few years ago under the name of "Going to Market,"

with a refrain of "You and I Together, Love." I don't pretend to decide whether the composer of "Going to Market" borrowed from Planchette or Planchette borrowed from him, or both of them conveyed the tune from some new and original source which has not yet been vouchsafed to us.

I have been led into these further remarks concerning Paul Jones, because on Monday night—for reasons not altogether unconnected with "second notices"—a new one-act operetta, words by Arthur Law, music by Alfred G. Caldicott, was put up in front of the opera. Many newspaper men accordingly dropped into the Prince of Wales' on Monday night before going to the Princess' to renew acquaintance with Wilson Barrett's Hamlet. Some of them indeed, who had a few nights before been hopelessly mashed by la Huntington's vocal and other charms, so far forgot their duty to their papers that they let Hamlet slide in small side-head pars, and spread themselves on Paul Jones for the remainder of the evening. This may have been all very sinful, but I know which division had the best of the deal. The new musical piece we were called to see was originally christened A Freak of Nature, but when Fate (represented by Horace Sedger and Carl Rosa) decided that it should be produced in front of Paul Jones, a rearrangement took place, and the operetta was incontinently renamed John Smith. Ha, ha, ha! John Smith and Paul Jones on the same bill! By my halidom, a pretty conceit, and a novel! Novelty was equally conspicuous in John Smith's plot, the motive of which has done duty over and over again. Somebody has advertised for John Smith, who is to call at the lawyer's office and hear something to his advantage. Thousands of him call, of course, and among them is a cockney milkman, whose daughter, Eliza, is engaged to his lodger, a long-haired Italian who calls himself Tito Palazzo. Presently when a message comes announcing that the milkman is heir to £5,000, his wife's head sweats fearfully; she insults her friends, breaks off the engagement between Tito and Eliza, and plays the dickens generally. The kink is straightened out anon by Tito explaining that his name is really John Smith and that he is the Johnnie to whom the money has been left. Whereupon all ends happily. This trifle, interpreted by half a dozen members of the Carl Rosa Light Opera company, was in no way improved by the acting, and indeed depressed me not a little. It was, however, well received by the audience, and, therefore, fulfilled its first reason for existence. Of the musical numbers with which John Smith is embellished a sextette, wherein all concerned give pieces of their mind to each other, is the best, and a so-called comic song for the cockney milkman the worst.

A sort of crusade is being organized against stage children—or rather I should say against the employment of children on the stage. The promoters of the opposition are not the Society for the Prevention of Cruelty to Animals, or whatever was the name of the body which caused trouble in this connection on your side of the water, but the London School Board. They don't seem to trouble themselves much about the children's bodies, but profess mighty concern for the cultivation of their minds, and show it by summoning the parents when the youngsters fail to fulfil the regulation number of attendances. Within the last few days the School Board authorities have broken out in a fresh place and have also summoned theatrical managers for employing such children. Morton of the Prince of Wales', Greenwich, the managing director of the Crystal Palace, and Augustus Harris, of Drury Lane, have so far been brought to book, and it is understood that there are more to follow. Mrs. John Wood, who has been running an afternoon pantomime (performed by children for children) at the Court, has announced that in consequence of the Board's action her pantomime is discontinued; but I fancy she is not sorry to make this the excuse for withdrawal. Though her pantomime was charmingly produced and capably played all round, it never really caught on—which is only another proof, if proof were wanting, that it is never safe to prophesy unless you know.

George Marville Fenn and J. H. Darnley's farcical comedy, The Balloon (already favorably reviewed by me), will make its first appearance in any evening bill at the Strand on Wednesday next. Willie Edouin has asked me to state that he has not severed his connection with the Strand but still holds the lease, and will resume management there after the four months the floaters of The Balloon have signed for. I am told that during these four months Betsy and Truth (Bronson Howard's play, isn't it?) will be put on here.

"The Dramatic Notes for 1889," again edited by Cecil Howard, a well-known journalist and dramatic critic, will be out early in February. You will find this highly useful work of reference bobbing up serenely on your

side presently under the publishing care of Uncle Samuel French.

The Royalty this week, under the management of French-play-provider Mayer, has put forth many pieces this week, Les Demoiselles de St. Cyr Faute de S'entendre, Le Baiser Hypnotisee, and others too numerous to mention. Le Theatre Libre company from Paris comes to this theatre in the immediate future.

Augustus Harris, newly returned from foreign parts to consider the duties of County Councilor (for the Strand division of which he was recently elected), is now preparing to run for alderman in the said Council. Also he is divided in his mind as to whether he will produce his next pantomime at old Drury as hitherto, or whether he will keep it for a new theatre which he thinks of building. I suppose that time and small bills and bold advertisement generally will show.

At the Jodrell, where Patti Rosa is still representing Bob (not, alas! to the most crowded of houses), there has been turned on a water curtain, which is called "The Niagara." It is formed by a series of jets that pour water from the flies to the stage, during which time certain colored lights are turned up for chromatic effect. It is not a bad idea, but whether it will help to improve business here is, of course, difficult to say.

The ill-fated Olympic has reopened with Maritana, which is according to the reopener, Valentine Smith, a "grand opera." It is extremely doubtful whether the present arrangement, which is none too well performed and staged, will remove any of the ill-luck from the house. If you ask me, I should say it won't.

Kate Rorke will next Thursday, at a Gaiety matinee, put on a new play, written by Sydney Grundy, and now entitled A Fool's Paradise. It was originally called The Mousetrap, and was, you will remember, played at your Wallack's Theatre, where it failed to fizzle.

## JUDGES DISAGREE.

As noted in THE DRAMATIC MIRROR last week, Judge Patterson has decided in favor of dissolving the Dramatic Fund Association and distributing the fund among its members. While it would have pleased us to have this litigation ended it now seems that an appeal to a higher court is unavoidable to settle the questions raised on the application. The main objections raised against the dissolution were:

1st. That the statute under which the application was made to the court does not apply to a charitable organization, such as the Dramatic Fund, and,

2d. That if it does apply, the moneys on hand cannot be distributed according to the scheme proposed by the Directors.

In regard to the first objection Judge Patterson says:

The principal ground of opposition goes to the foundation of the whole proceeding. It is claimed that the sections of the Code of Civil Procedure under which the application is made do not relate to such a corporation as the American Dramatic Fund Association.

The provisions of the Code are in terms broad enough to cover this corporation. Section 2439 enacts (among other things) that the Directors, Trustees or other officers of a corporation created by or under the laws of this State, if they deem it beneficial to the interest of the stockholders that the corporation should be dissolved, may present to the court a petition praying for a final dissolution. Section 2441 was amended in 1885, so that corporations without stockholders, but having "members," were recognized as within the purview of the law, and certain corporations expressly named were excepted from its operation. The American Dramatic Fund Association was created by a special act of the Legislature in the year 1876, and had for its object the constitution and administration of a fund for the payment of annuities and allowances to members and beneficiaries, and for the burial of those entitled to interment under its by-laws or regulations.

I think a corporation organized for such purposes is within the statute relating to voluntary dissolution. The provisions of the Code of Civil Procedure regulating the subject, as they now stand, are substantially a re-enactment of the Revised Statutes relating to the same matter, and I think the history of the legislation shows a clear intent to allow the dissolution under those provisions of all kinds of corporations organized for carrying on business of any character, or organized for any purpose other than that excluded by Section 2441, come within the Code from the operation of the provisions under consideration. This corporation is in no sense a mere club or social organization, as to which it was held, at Special Term in another district, the provisions of the Code do not apply. (Re Sportsmen's Club, 15 Civ. Pro. R., 218.) But I think it is evident that all corporations, except those excluded by Section 2441, come within the application of the provisions. Section 2439 is substantially the same as Section 58 of Art. 3, Title 4, Ch. 2, Part 1, of the R. S. (2 Edms., 388), as to who may make the application and the grounds on which it may be made. The words "any corporation" are used in the Revised Statutes, "a corporation" in the Code. Section 2441 is substantially the same as Section 61 of the R. S. (2 Edms., 388), except as to corporations having members and not stockholders (since the amendment of 1884), and as to the addition of municipal and political corporations to the excluded class. This change indicates that the Legislature had in mind the subject of the application of the provisions to various kinds of corporations, and embraced by designation in the limitation two classes of corporations which, but for the restriction, might have been considered as liable to be dissolved under the statute.

In this the Judge is at a variance with his associate, Judge Adams of the Rochester District. That Judge in an application for the dissolution of the Livingston Sportsmen's Association held that the statute applied only to corporations created for the purpose of trade, business and profit, and not to organizations for charitable purposes, while Judge Patterson holds to the contrary that it applies

to all corporations excepting such as are in express terms excepted in the statute. If this latter construction is correct then Judge Adams is in error, for corporations organized as was the Livingston Sportsmen's Association are not expressly excepted. It seems to us that both decisions cannot be right, and an appellate court can only determine finally between these conflicting views.

As to the second objection Judge Patterson says:

The further objection is taken that the Code provisions do not apply to this corporation, because all the details required to be complied with relating to distribution by a receiver can not be carried out. I am not prepared to hold that the law absolutely requires those things to be done which are not at all pertinent in view of the situation of the property and the character of the corporation. The court can acquire jurisdiction to dissolve only from the statute, but it is not deprived of jurisdiction because in the nature of the corporation certain inapplicable statutory requirements can not and need not be fulfilled. The scheme of distribution in this matter among members and others has been assented to by all but one of the parties interested, and the by-laws of the corporation require the assent of a certain number to a plan of division of the property in case of a dissolution of the corporation.

Ordinarily, the plan of the members could not be substituted for the plan of the statute, but in this case there are provisions of the by-laws which were lawful when made, and are obligatory on all the members, and constitute a condition subject to which a dissolution must be allowed, if at all; besides which there is in reality no statutory plan for distribution among "members" where there are no "stockholders."

Corporations without stockholders may be dissolved, but the provisions respecting distribution among stockholders according to the amount paid in by them can not apply in such cases as this, and if the court may dissolve corporations not having stockholders, why may that not be done in accordance with a plan adopted by the requisite number of members under a requirement of the by-laws which is binding on all members, when no plan is provided in the statute that can be followed, and no particular method of distribution among members is pointed out?

If it be true that the court can acquire jurisdiction to dissolve the corporation only from the statute it would seem to us that its provisions must in all respects be complied with, and if the members of a corporation seek to acquire the benefits given by a statute they must assume the burdens imposed. We are told in the opinion that the plan of distribution proposed by the members cannot be substituted for the plan authorized by the statute. If that be so how is it that a provision in the by-laws can be allowed to prevail over the statute, for such a provision is after all but the plan of the members? Either this corporation comes within the purview of the statute or it does not. If it does then the entirety of the statute, we should think, ought to control and not, as the Judge says, only so much of it as is consistent with the by-laws.

The statement in the opinion that no plan of distribution is provided in the statute that can be followed by the Dramatic Fund, was one of the arguments advanced by Judge Adams to show that the statute does not apply.

We await with much interest the decision of a higher court.

## MANAGER PROCTOR'S NEW THEATRE.

"I expect to have the Twenty-third Street Theatre completed and ready to open either on the 18th or 19th," said F. F. Proctor to a MIRROR representative the other day. "The work is going on day and night, during the latter by the aid of the electric light, and preparations are being rapidly pushed for the production of The County Fair, which is being rehearsed regularly at Tony Pastor's. Nothing remains to be done to the house but the decorations and finishing."

"The only drawback is the patents necessary for Mr. Burgess' play. They will occupy half the stage. He has three different panoramas and we have had to make a number of experiments. The patents are very cumbersome affairs. The scenery is all painted and ready to go in just as soon as we get the dirt and the scaffolding out."

"As for the length of time that The County Fair and what will follow it are concerned no arrangements have been made. If the piece is a success it will run as long as the public care to see it. I have nothing in contemplation after it, and the policy of the house will not be defined until the play has been either affirmed or condemned."

## A GIDDY GUSHER BOOK.

Many of the articles contributed by the lamented Mary Fiske to the columns of this paper during the eight years that she constantly wrote for it have a permanent value and interest. It is no more than justice to the memory and the genius of that extraordinarily gifted writer that they should be preserved in a permanent form. There are doubtless many among those that admired and appreciated her work who would deem it a privilege to possess The Giddy Gusher papers in book-form.

The Editor of THE DRAMATIC MIRROR has, therefore, assumed the duty of collating and arranging for publication the most brilliant and the most beautiful of Mrs. Fiske's unique productions. The volume will comprise several hundreds of pages of the famous sketches, and will also contain a portrait and memorial biography of the lamented writer.

The book, which will bear the imprint of THE DRAMATIC MIRROR, will be issued in a few weeks.

CHARLES A. GARDNER resumes his tour next Monday.



HOWARD'S TALK

HOW GERMAN MUSICIANS TREAT ITALIAN MUSIC AT THE METROPOLITAN. TOO MUCH AND TOO LITTLE DISCIPLINE AMONG THE CHORUS IN DIFFERENT HOMES OF COMIC OPERA, TOGETHER WITH SOME REMARKS THEREON.

German musicians don't like Italian music. Hence great glee in the Metropolitan Opera House, among the members of the orchestra, when Trovatore is given.

I am very fond of Trovatore, and have most agreeable recollections of Lagrange, Brignoli, Amodio, Parepa Rosa, Adelaide Phillips, Kate Morensi, Wachtel, Santley and other great names in its connection. I went to Brother Stanton's magnificent Metropolitan, believing that Trovatore would be given, so far as the orchestra was concerned, superbly. I knew that Perotti would excel at every significant opportunity, and assumed, as matter of course, that the choruses would be all that could be desired. Imagine my surprise at seeing Mr. Walter Damrosch careless, slovenly, uninterested. At his left, on an elevation, sit two violinists, the first violin and his associate. They are expert musicians. They understand their business thoroughly. They are paid well to attend to it. The first violinist has a keen sense of humor, but he keeps it well in check, because he apparently also has a well-rounded idea of the dignity of his position. His associate is not so fortunately constructed. Whether it was to please the conductor, or to amuse his associates, or to let off his exuberance, is not for me to say, but he monkeyed and grinsed and made motions and laughed and tickled himself nearly to death.

Why? Presumably because he doesn't like Italian music. Seated prominently immediately in front of me, his antics naturally attracted my attention. I have seen them before. He was originally intended, I judge, for a clown; he certainly would have succeeded in that realm of existence. At present he is a pronounced, decided, unmitigated nuisance, and I respectfully and publicly call Mr. Stanton's attention to what many of the audience consider a very unnecessary and inexcusable outrage.

The choruses were simply bad. There is no excuse, no possible palliation for the manner in which the choristers acted, sang and generally exploited themselves on that occasion. Mr. Stanton, not they, determines what operas are to be given, and if their libretto actions are not met, and they cannot bring the director to look through their glasses, there is obviously but one of two things for them to do—one is to step down and get out and the other is to do what they are paid to do.

Was that all? No, it wasn't all, by a great deal. Anton Seidl I have admired from the moment I saw him on his first appearance wave aloft the baton of authority. I like his manner, his bearing, his method, his ideas, but on Wednesday last, sitting in a baignoir box with his sweet-faced wife, with Fischer and Alvery, he betrayed a littleness of nature I could scarcely credit. He laughed, he sneered, he shrugged his shoulders, he turned up the palms of his hands, and variously misconducted himself. Now, it was bad enough to be forced to the inference that because Verdi is not German and Trovatore is Italian, the fiddlers deliberately slurred their work, the choruses marked instant rebuke and subsequent discharge, and the assistant conductor's indifference gave a cue, but it was unbearable indeed to find the head and front of Mr. Stanton's superb organization conspicuously conducting himself in such a way as to attract attention and merit rebuke.

This is a text. Is there not too much disregard of the rights of audiences manifested by actors, singers, employes generally? One of the best-hearted men in the world is Mr. Edward Rice. Rice is a genius. He has gifts rather than education. His personality is pleasing, his manners are courteous, his heart good, his hand open, his music jolly, his discipline bad. I sat in the Standard a few nights since, enjoying an hour of the Pearl of Pekin. The liberties with the text and with the audience, by Louis Harrison, are all right. They are part of the performance. Harrison is unique. Harrison is an attraction. Harrison's points are well taken, and although now and then there is a little too much Harrison, ninety-nine times in a hundred he makes his points and clinches the nail of jocularly on the inside of one's understanding. But the liberties taken by the chorus girls with the audience are intolerable. It may suit Mr. Tom Noddy Dushkin to be a target for their bright eyes and grins and winks, but it doesn't suit, at all, the strangers within the gates, and it doesn't harmonize in the faintest degree with the idea of the men and women who have paid for their seats and sit in front. Nor does it please men and women who care for a good entertainment. They go there to listen to the words, Mr. Kerber's music, Mr. Harrison's fun, and to enjoy the gorgeous spectacle pre-

vided by the liberality of the management. Of this the pretty girls and the gorgeous costumes are part, but they are a very small part. Small parts, however, are essential to a complete performance, as great parts, and if these small parts are out of kilter, if they are inharmonious in act, as well as in phrase, the performance suffers, and all to please Mr. Dude in the box or in the front row. It is a subject of common remark.

The Casino? Well, no; I think they go to the other extreme, at the Casino. I told Mr. Aronson last week that their ideas of discipline were so rigid that the girls move through their routines like so many mummies. They don't dare to laugh, they don't dare even to look pleasant. They come on glum; they stay on glum; their dance is a simple dog trot without the faintest suggestion of vivacity or understanding of what they are about. There is no earthly objection, on the contrary, there is every reason why the girls should be bright and jolly and happy-faced among themselves. It is the wink at the audience, the suggestive look at some individual, the whispering and giggling obviously intended to attract the attention of a specific group, the utterly indescribable by-play to people who are of necessity found often in places of entertainment, to which I object. Audiences are tolerant and good-natured, Heaven knows. If they weren't, would they for an instant submit to the nuisance of encores, as carried on in all these comic burlesque opera entertainments?

Again the Casino. We are indebted to Mr. Aronson and his brainy alertness for much of the most enjoyable entertainment provided during the past five years. The crowded condition of the Casino nightly attests the popular appreciation of his efforts. In Jesse Williams he has a most efficient conductor of music, and a thorough disciplinarian. Of his companies it is not necessary here to speak. He has in his employ some of the best material to be procured, and some necessarily that is commonplace. There are two objectionable features, however, about the house. First, the cigarette smoking in the down-stairs lobby, which at times affects the atmosphere of the entire auditorium. That, however, is a matter of taste. Some people like it, many do not, and the latter must suffer for the selfish gratification of the former; but a chief source of annoyance and of frequent complaint is the encore nuisance, which is particularly offensive during the present run of Nadjy. Precisely why Mr. Powers, who is, to say the least, a very industrious and active person on the stage, should be willing to respond to an encore, demanded by four or five individuals in an audience of a thousand, is a problem I cannot solve, and why Miss Fanny Rice, who does the best she can, should virtually beg, beseech and implore encore after encore, to which beseeching, begging and imploring the audience decline to respond, while a few friendly hands, aided and abetted by the omnipresent usher do respond, is a conundrum I quickly give up. The song Miss Rice sings is drearily monotonous, and its physical accompaniments are not pleasing to the general, still less to the critical eye, yet I have known the verses to be extended four, five, six times to the intense annoyance and excessive weariness of people who are compelled to listen to what a few demand. Now Mr. Aronson ought to know that the success of his entertainment does not depend upon the apparent success of any one artist.

Note the difference. When Miss Russell, queenly from head to foot, intelligently, artistically, presents a number assigned her, with such marvelous inspiration and glorious outwork as to stir the audience from footlight to amphitheatre into wild enthusiasm, an encore means something. Could you induce Miss Russell to go on and on, in response to the call of a half-dozen hands in the gallery, and sundry suspicious stampings in the lobby? Well, I guess not. Why then should other members of the company be willing to subject themselves to offensive criticism, to cynical suggestion, by yielding to the very faintest pretence of a request for repetition? There are other houses and other artists and other entertainments where this nuisance is as intolerable as here, but the Casino is a recognized place of first-class entertainment. Its manager is a gentleman of experience, of liberality, of taste and of tact. Its audiences are the best to be found in the city, and its entertainments are invariably correct and enjoyable. Precisely why, in this marked and peculiar respect, there should be such a violation not alone of good taste, not alone of sensitiveness on the part of the artists, but practical business common sense on the part of the management is, I admit, something I can't understand.

But the audiences don't resent it. Of course they don't. This is New York. This is the United States of America. This is a country where courtesy and politeness and encouragement and a desire to foster prevail. If we were in England where hining is allowed, where physical interruptions are the proper caper, this nuisance would be abated, but we are not in England, and hisses and physical interruptions are not only not

allowed, but they are not in accordance with the genius of our institutions. Common sense is the measure by which we judge men and procedures, and I submit to one and all, if common sense doesn't suggest, that chorus girls behave themselves on the stage, and managers prohibit cigarette smoking in lobbies and foyers and corridors, whence the fumes coming may annoy and disturb their patrons, and flimsy pretences for encores be disregarded at all times and under all circumstances.

POINTS. The spectacle in Nible's is pretty tough. I wonder if the song-and-dance young woman understands what she says when she licks and giggles and smirks about "De glory of de Lamb?" Dan Frohman's work for two years to come is mapped out. The wreath sent to Mary Fiske's funeral, attributed to Joseph Howard, Jr., was doubt-

less the courteous thought of Joseph Haworth. The Players's Club were compelled to take away the gin-mill lights in front. The house is like a tomb from week's end to week's end. Miss Uart has returned to the Casino.

HOWARD. LOUIS JAMES and Marie Wainwright have decided to star separately next season. They will continue under the management of Gustave Mortimer. The separation is the result, not of any ill-feeling, but of a desire on the part of each not to be subordinated to the other artistically. Miss Wainwright will make a superb production of Twelfth Night in Chicago early next September, and Mr. James will personally direct the rehearsals, commencing his own season in October. He will make a production of Gomar de la Vagas, and will revive The Inconstant and The Dramatist. Miss Wainwright will sail for Europe on the *Normandie*, April 28 for the purpose of securing costumes and properties and she will be seen in this city early in the season, time having been secured at the Fifth Avenue Theatre.

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with whom Thomas has always been a prime favorite.

### CLEVELAND.

Held by the Enemy drew largely at the Opera House, Randall, the mind reader, and Manager Hart's prestidigitations 11-13. Balance of the week, Joe Murphy; next, Helen Barry in The Belle's Stratagem.

John A. Stevens has written his best play in The Mask of Life, which was given all the week at the Park Theatre. It is a tale of Russian love and intrigue, and is well written. His support is good. This week, She; next, Kate Claxton.

The massive Fanny Louie Buckingham revived that fustian old drama Macbeth at Jacobs' Cleveland Theatre, and succeeded in drawing crowded houses. The play is well mounted and produced under Mr. Jacobs' personal direction. This week, Mrs. McKee Rankin in Golden Giant Mine; True Irish Hearts next.

Ruch to had a paying week at the Columbia. J. Clifton Hall, is the star and does some good work while his support is up to the mark. This week, Australian Novelty co. Next, Gus Hill's World of Novelties.

At the Academy of Music, a good straight variety bill was given last week. This week, Congress of Novelties headed by Harry Richetta. Next, O'Donoghue's Novelty Novelty co.

Harry C. Eagon has retired from the management of the Academy. He and his partner, Capt. J. W. Decker, disagreed and the house will be conducted by the latter hereafter. Chas. Frohman and Miller Bros. of Columbus, on Saturday signed a lease for two years with privilege of renewal for three years more. Harry Rockwood will be general business manager and a New York man will look after Frohman and the Messrs. Miller's interest. Gus Hart's retires from the helm at the end of the season. The new lease will probably re-charter the house. First-class co. only will be played at opera house prices.

### WASHINGTON, D. C.

Houses so far this week very good at all the theatres.

Solo McHenry and the Selbry Troubadours, at Albemarle's, and Three of a Kind so pleasing that it will be kept on all week. Robson and Crane in The Henrietta begin a two weeks' engagement 11.

Herrmann has been doing well at the National. Rose Coghlan 11.

A bunch of Keys jingles merrily at Harris'. Uncle Tom's Cabin 11; My Partner 11.

Reilly and Wood comb. at Kernan's 11. Polly co. 11.

Mrs. Bero de Marion gave a very successful concert 6 at the Congressional Church, under most distinguished patronage.

### JERSEY CITY.

Frederic Bryton presented Forgiven during his engagement at the Academy of Music last week to fair business. The performance was pleasing and acceptable, the stars receiving special marks of approval from his audiences. This week W. J. Scanlon in Myles Aaron will please our Hibernian citizens.

### ALABAMA.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): The Mountebank, presented by Fred Ward Jan. 31, was one of the finest performances ever witnessed in the South. Mr. Ward seems to grow better as time wears on. The business was good and the audience enthusiastic. Oliver Bryton, presenting The Upper Hand and Inside Track. The plays were highly enjoyable. The support was above the average. Present-McLean co. appeared, 4, presenting Merchant of Venice, The Winter's Tale, and Ingomar at matinee 5. The business was much smaller than the merits of the performances deserved. The people that did attend were favorably impressed with the splendid work of the co. McLean's Minstrels 6 to a top-heavy house. The entertainment was decidedly tame and outside of the splendid act of Frank McLean in Silence and Fun, not worthy of mention. CASINO THEATRE (Fred Mortimer, manager): He, She, Him and Her were presented week commencing 4, to large audiences nightly. The acrobatics of the Patterson Bros. and the specialty of Billy Ryan deserve special mention. This house is becoming decidedly popular under the two cents admission plan. AVOONDALE OPERA HOUSE (H. Scholze, manager): Dark last week and nothing announced for the coming week.

ITEM: Frank Squires, who is pleasantly remembered here as a member of the orchestra at O'Brien's last season, is now a member of McLean's Minstrels. He Squires has accepted his old position with O'Brien's Opera House orchestra, and will return to the city next season. The Brady Opera House at Tuscaloosa is rapidly nearing completion, and will be opened 11 by George Wilson's Minstrels. Grand Opera co. will play a return date first week in March for the benefit of the Birmingham Iceberg Club. The Spring season will open April 11. Manager O'Brien is more than pleased with the theatrical season, and will be right to be, for he has had a good list of attractions, and most everything that has appeared so far has pleased the public and played to big business.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): McLean's Minstrels 7 to big business.

### ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (Butterfield and Garrett, managers): George Wilson's Minstrels return engagement 11 to a good business. Mendocino Quintette Club 4, drew a small but appreciative audience.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): The Little Tycoon Opera co. to large business 11; matinee the largest attendance of the season.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (J. M. Crawford, manager): J. Z. Little's World to big house Jan. 31. A little of this World will satisfy those who don't want the earth. Elsie Eldred in The House of the Four Winds 4, 5, to light business. Miss Eldred's support was also first-class. Star and co. deserved good business. Hudson Eckert Juvenile Opera co. comes 13, 14, Siberia 15, Peck's Bad Boy 16, Postage Stamp 17.

PINE BLUFF.—OPERA HOUSE (H. P. Hilsheim, manager): Spencer's Little Tycoon Opera co. 11 to one of the largest houses of the season. The Mendocino Quintette Club to a small house 11.

FAVETTEVILLE.—WOOD'S OPERA HOUSE (John Wood, proprietor): Creston Clarke 6 in Herald to big business.

HELENA.—GRAND OPERA HOUSE (P. R. Silver, manager): Due: Little's World co. 15, Januachek 16.

### CALIFORNIA.

PASADENA.—WILLIAMS' HALL (R. Williams, proprietor): Boston Quintette Club, with Anna Carpenter as principal attraction Jan. 7, to large business. ITEM: The finishing touches are being put on the Pasadena Grand Opera House, and it is announced that it will be formally opened in about two weeks.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Irene Kiralfy's Black Crook, week after Jan. 11 to large houses. Carleton Opera co. commences a week's engagement 4. LOS ANGELES THEATRE (Harry C. Wyatt, manager): Boston Quintette Club and Anna Carpenter, soprano, played fashionable audiences Jan. 11, 12.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): Carleton Opera co. Jan. 11, to excellent business. Ben and Maline Cotton did well in The Old Home, Black Diamond and Jessica. Their engagement closed 15. ITEM: Billy Emerson, the minstrel, signed a contract with Manager Stillwell to appear in white face as a member of Katie Patterson's co. next week. It is said he will get \$500 for the week.

WOODLAND.—OPERA HOUSE (J. S. White, manager): The George Woodthorpe co. opened Jan. 11 and gave the following repertoire during the week: Two Orphans, Among the Pines, Poor Joe, N'las, Alisa. Full houses every night.

### COLORADO.

DENVER.—The Florences' week at the Tabor, which closed 11, was like the preceding weeks at this house for months past, with few exceptions, very profitable. House packed on some nights of the engagement. Hoyt's worst offense, 4 Hole in the Ground, opens for a week 4, and charges \$2.00 for best seats. It was 10 last time, I believe. Black Crook follows. ITEM: Ex-Senator Tabor and

his family have gone to Europe.—Manager McCourt is out on his extensive circuit.—I hear that ground has been broken for Pueblo's \$50,000 theatre.—The Muse building, which was lately fitted up for offices, etc., was entirely gutted by fire night of 1. Loss said to be \$25,000.—I estimate the receipts of the late Bostonian engagement at \$5,000, and don't think I'm far out of the way. They return week of May 27 at the Tabor.—The "Shriners" attended the Heart of Hearts performance in a body 7, and Mr. Florence at the end donned the little red cap.—According to a published list the week of June 1 is open at the Tabor.—The Elks give their masquerade ball 7.

### CONNECTICUT.

HARTFORD.—OPERA HOUSE (Jacobs and Proctor, managers): Miner's Zitzka did fair business Jan. 11-12, being quite acceptably presented. Ada Gray in East Lynne 4-5 drew only fair house. Rice's Evangeline, of course, drew well, filling in Pearl of Pekin date. The substitution of Evangeline for the Pearl was a disappointment, the latter having made a great hit at its last presentation here. Held by the Enemy underlined for 7-9.—ACADEMY OF MUSIC (Ward and Potter, managers): Davine's Allied Attraction, a very good variety co., played good-sized houses last week. ITEM: Manager Ward of the Academy rode the Elk goat last Friday.—The many friends of Ex-Manager Ross of the American Theatre were pleased to shake hands with him at the Opera House door when Zitzka was here.

NEW HAVEN.—HYPERION THEATRE (G. R. Dunne, manager): Held by the Enemy drew large house 4. Wm. Gillette, as the special for Leslie's, was enthusiastically received. Minnie Dupree, as Susan McCrory, was charming, filling a rather difficult role in an almost faultless manner. Wm. Harcourt, in the leading role, is stager, and the court martial scene was marred by the bombastic, unjudicial bearing of the presiding officer, interpreted by C. W. Stokes. With these exceptions the play was well presented. The stage effects were realistic and very elaborate. Stoddard's lecture to good houses 6-9. Bristol's Equicurriculum to good houses 6-9. This is the best entertainment of the kind which has yet appeared here.—NEW HAVEN OPERA HOUSE (Horace Wall, manager): Robert Mantell in Mollars received a warm welcome 1-3. He is a favorite here. The Two Sisters played to good business 7-9.

GRAND OPERA HOUSE (G. R. Dunne, manager): The Queen of the Plains with Kate Purcell in the leading role to fair business 4-6. Lucier Novelty co. drew good houses 7-9. ITEM: H. A. Rockwood and Chas. Frohman spent 4 in this city consulting with Mr. Gillette in regard to the production of the new play (not yet christened) in New York this Summer. Thus far 120 people have been secured for Mr. Gillette's far distant attraction for coming season.

BRIDGEPORT.—HAWES OPERA HOUSE (R. Tomlinson, manager): Held by the Enemy 6 did fair business, but not what it deserved.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Bellinger, managers): The Two Sisters played a return date here to good business 4-6. Ada Gray in East Lynne had four very good houses 7-9.—PERSONAL: L. C. Jones left town to accept the position of business manager of Newton Beers' Lost in London co.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (H. E. McDonough, proprietor): Kate Purcell's co. in Queen of the Plains to a large and pleased audience 4.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Baird's Minstrels gave a fine entertainment 7 to a small audience.

WILLIAMSTIC.—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): McKee Rankin in the Runaway Wife had large audience 4. The piece is intensely interesting and the support without exception was good.

NEW BRITAIN.—OPERA HOUSE (W. W. Hanna, manager): Lucier Novelty co. gave a good entertainment to a fair house 4. Held by the Enemy packed the house 5.

### DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Boston Symphony Concert co. Jan. 4, and John Dillon 10, 11 to excellent business. Home talent, under the direction of Col. Temple, presented the Union Spy 1-3 to large and appreciative audiences.

### DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Proctor and Seiler, managers): Pat's Wardrobe as given by Pat Rooney and his co. drew very large houses 4-6. The May Howard co. presented 4, 5, playing to crowded houses and giving a very fair baroque entertainment.

### FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): A large house greeted Clara Morris in Rins de Moray 4. Muggs' Landing 4, 5, good houses but weak co.

### GEORGIA.

ATLANTA.—DE GIVE'S OPERA HOUSE (H. De Giva, manager): McLean's Minstrels 1, 2, and Saturday matinee. Fair performance to poor business.

AUGUSTA.—GRAND OPERA HOUSE (Randford H. Cohen, manager): George Wilson's Minstrels 4, 5, at popular prices. Great satisfaction given.

BRUNSWICK.—L'ARABIAN OPERA HOUSE (W. G. Glover, manager): Templeton's Opera co., 1, 2. Good success.

GAINEVILLE.—STANGER OPERA HOUSE (Stranger and Co., managers): Arthur Love co., Jan. 11 to good business. Minnie Lee's Female Minstrels 5, to a crowded house.

ROME.—NEVIN OPERA HOUSE (Nevin and Jones, managers): McLean's Minstrels, Jan. 11, to fair house. Performance fair. Edmund-Harry co., to slim business, 4.

### ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (J. H. Freeman, manager): Daly's Vacation co. drew a fair-sized audience Jan. 31. Their athletic sports were enjoyed very much. The Beach and Bowers Minstrel co. were welcomed by a very flattering audience 1. J. C. Duff Opera co. were greeted with two large and well pleased houses 1-4.

ELGIN.—DU BOIS OPERA HOUSE (Thos. Swan and P. Jones, managers): Minnie Madden Jan. 31 presented her new play in Style and All to a good house. Kiralfy's Water Queen was presented 1 and 2 with matinee to crowded houses, giving entire satisfaction.

ACADEMY OF MUSIC (P. M. Morgan, manager): The Academy closed a week of fair business Feb. 2. The German Minstrelites were by far the best part of the attraction.

GALLEGUO.—NEW OPERA HOUSE (W. F. Boyer, manager): Fleming's Around the World in Eighty Days co. drew a large house 7, giving good satisfaction. ITEM: Business Manager Winans has resigned his position and gone to Denver. Mr. Bailey is now sole manager.

AURORA.—The Ruling Passion 5, to good house. Co. and play gave entire satisfaction. Pete Baker in The Emigrant 7, to fair house.

BLOOMINGTON.—DURLEY THEATRE (Pell and Perry, managers): The Dalys in Vacation to good business 1. Alone in London to large, appreciative audience 4. Webster and Brady's 5th to well-pleased audience 5. 5. OPERA HOUSE (Pell and Perry, managers): A Trip to Africa to very large and fashionable audience 4.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): The Dalys in Vacation 1 to a large and appreciative audience. For the first time in this city Alisa Due was presented 4 in a very creditable manner by the Webster-Brady co. Very large business and well pleased audience. This was one of the best plays we have seen in a year. The Ruling Passion 4, to small business, but a very fine performance. The scenery, nearly all of which is carried by the co., is very appropriate. Entire satisfaction given.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The house was crowded 4, and P. F. Baker in The Emigrant being the attraction. Pete's efforts, as usual, were well received.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): P. F. Baker in The Emigrant to medium business 4. Co. gave excellent satisfaction.

FREEPORT.—GERMANIA HALL (H. J. Mook, manager): The Criterion Dramatic and Opera Concert, booked for 13 went to pieces 4. Winans, Minn.

SYCAMORE.—OPERA HALL (S. A. Ward, manager):

ger): Mand Howe co. week of Jan. 11 to poor business. Repertoire consisted of A Mountain Pink, N'las, Our Bachelor, Davy Crockett, etc.

CAIRO.—OPERA HOUSE (Sol. A. Silver, manager): Walter S. Mathews, who recently made a professional debut, appeared in Richard III. and was welcomed most cordially by a large audience 4. Mr. Mathews gave a fine delineation of Richard and received frequent applause. Due: Stormbeater 13.

DECATUR.—SMITH'S OPERA HOUSE (P. W. Haines, manager): Madison Square co. in Jim the Penman Jan. 10 gave one of the best entertainments of the season.

STERLING.—ACADEMY OF MUSIC (Lawrie and Purcell, managers): Hudson-Eckert Juvenile Opera co. Jan. 10, to splendid satisfaction. Coup's Equicurriculum played to \$645 11 and 12. Pat Muldoon to big business 11, performance not generally satisfactory. P. F. Baker 6, large house and good satisfaction. Due: Dan Darcy 13.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Kiralfy's Water Queen Jan. 10 and 11 to crowded houses; receipts \$1,300. Helen Sedgwick as Ida made a clever hit and was much admired. Nye and Riley to a good house 5.

LINCOLN.—GILLET'S OPERA HOUSE (R. C. Maxwell, manager): Beach and Bowers' Minstrels had good financial business 4. The acrobatic dancing and specialties were very good. ITEM: Al. H. Wilson left the Beach and Bowers co. at this place.

CANTON.—OPERA HOUSE (C. M. Hinkle, manager): Russo and Swift's U. T. C. to a crowded house 10. Due: Boston Star Concert co. 12.

### INDIANA.

VINCENNES.—OPERA HOUSE (Frank Green, manager): Jim the Penman played a large audience 5. Little Nugget to a good house, 6.

KOKOMO.—OPERA HOUSE (Howard E. Henderson, manager): Newton Beers' Lost in London to a large house, 1. Due: Corner Grocery, 9.

ELKHART.—BUCHLEN OPERA HOUSE (J. L. Broderick, manager): Jim the Penman Eastern co., played to fair house. The co. is the best that has ever appeared before an Elkhart audience. The acting was superb, especially that of May Brooklyn, who appeared as Nina.

PERU.—EMERICK'S OPERA HOUSE (C. S. Constant, manager): Newton Beers' Lost in London played to a crowded house, 6.

HARISON.—SWEETEN'S OPERA HOUSE (H. L. Kimmelman, manager): Lost in London 4, played to fair business. Ber Tramp to good house 5. ITEM: It was announced from the stage before the rising of the curtain 4, that Newton Beers had been suddenly called away, owing to illness in his family. Thomas Dickson played the part of Job Armoyn in a very creditable manner.

LOGANSPOUR.—OPERA HOUSE (William Dolan, manager): Lost in London drew a large house 2. A. M. Palmer's Jim the Penman co. entertained a fashionable audience at advanced rates 4. Excellent co.

EVANSVILLE.—OPERA HOUSE (T. J. Groves, manager): Jim the Penman was greeted with a packed house 4. May Brooklyn and Harry Eytling deserve special mention for their excellent work.

LA FAYETTE.—GRAND OPERA HOUSE (F. B. Caldwell, manager): The European Specialty co. Jan. 10 to good business. Jim the Penman 1 to fair business. Play and co. first class. Shadows of a Great City 6 to good audience.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylor, manager): The Dalys in Vacation 1, good house 4. Jim the Penman drew a large and fashionable house 5 and gave one of the most finished performances ever given here.

CRAWFORDSVILLE.—MUSIC HALL (Leslie Davis, manager): Jim the Penman to packed house 1. ITEM: One of the Greek letter societies of Wash College made up a theatre party for Jim the Penman reserving twenty-one seats in parquette circle. This was the Betas. The Sigmas finding it out, bought all the large seats, twenty in number, and induced Mr. Bangs to wear their colors. The Betas hearing of this, presented May Brooklyn with their colors, which were worn by her.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Madame Neuville in the Boy Tramp played a return date to a large and well pleased audience 2. Due: Russo and Swift's U. T. C., 11; Corner Grocery, 12.

MUNCIE.—(H. R. Wyser, manager): The Corner Grocery to a crowded house 7. The audience were disappointed with the performance.

RICHMOND.—GRAND OPERA HOUSE (W. K. Brady, manager): The largest and best pleased audience of the season witnessed Julia Marlowe's Rosalind 11. PHILADELPHIA OPERA HOUSE (G. W. P. Jackson, manager): Due: P. F. Baker 13.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): J. C. Duff's Comic Opera co. presented A Trip to Africa 1, to a standing-room only house. Newton Beers' Lost in London co. came to a fair house 3. GOOD'S OPERA HOUSE (J. V. Farmer, manager): Wade and Kane's Big Four Minstrels came 4, 5, to good business.

### IOWA.

OSKALOOSA.—HAWSON OPERA HOUSE (G. N. Buehler, manager): Stetson's U. T. C. to fair business 4. The canceling of these attractions will close the house for balance of the month.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Duncan Clarke's Female Minstrels to a fair audience 5.

NEWTON.—LITTE'S OPERA HOUSE (Arthur J. Wright, manager): A Postage Stamp Jan. 11 to 12, house. Stetson's U. T. C. No. 2, due Feb. 7; Georgia Minstrels 13; Duncan Clarke's new Arabian Nights 15.

ATLANTIC.—ATLANTIC OPERA HOUSE (L. L. Tilden, manager): A Postage Stamp to a large and well-pleased audience 5. Fine band and orchestra; co. good. Billy Gray made a pronounced hit as Rasper.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Criterion Opera co., billed for 4, failed to put in an appearance. Stranded at Winona.

DAVENPORT.—BURTON OPERA HOUSE (W. H. Fluke, manager): W. J. Fleming's Around the World in Eighty Days for the second time this season 1.—TURNER GRAND OPERA HOUSE (Charles T. Kindt, manager): P. F. Baker in The Emigrant 13 to a well-filled house.

BOONE.—PHIPPS OPERA HOUSE (C. E. Phipps, manager): A Postage Stamp 1, delighted an audience of S. E. O. proportions. The co. is excellent, and the Black Hunter Band is one of the finest ever seen in Boone. ITEM: Edward Clayton joined the Love-Isman co. here. Manager Phipps announces that he will red his house next season, making many improvements. When this is done it will be as fine a house as can be found in Central Iowa.

COUNCIL BLUFFS.—DOMINY OPERA HOUSE (John Dominy, proprietor): Around the World in Eighty Days to a full house Jan. 10. A Dark secret 1, 2 with matinee to packed houses. The regatta scene was greeted with tremendous applause. Siberia 4, to fair-sized audience; audience highly pleased.

KEOSAU.—OPERA HOUSE (William Weissmann, manager): Alone in London to fair business 1. ITEM: At a meeting of the directors of the Opera House Company held Monday, William Weissmann was appointed manager to act during the unexpired time of P. F. Cray's lease, which will be until April 1. It is the intention to lease the house after that date.

SIOUX CITY.—PRAIRY GRAND OPERA HOUSE (W. I. Buchanan, manager): Zoss 4 to a large audience, but did not give entire satisfaction. The scenery is old and threadbare, and the singing and acting not as they should be. Sol Aiken and C. E. Edwards constituted the redeeming features. ACADEMY OF MUSIC (Lew Waters, manager): Love-Isman co. opened a week's engagement 4 to a fair house. Black Lodge 11, 12, P. O. E. was instituted with imposing ceremony. Many visiting brethren were present, and the banquet at the Hotel Booge was the most elaborate spread ever given in the city.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Kiralfy's Water Queen to a crowded house Jan. 11. A Postage Stamp did good business 10. Fleming's Around the World to light business 11. The European Specialty co. to good business 12.—GRAND OPERA HOUSE (W. W. Jones, manager): The Starway did good business Jan. 11. Alone in London to light audience 11. John A. Stevens, booked for 4, 5, wanted to cancel, but

Manager Moore refused.—CAPITAL CITY OPERA HOUSE (W. C. Ross, manager): Ramage's Dramatic co. week of 11 to good business; excellent co. Boston Symphony Orchestra 4; excellent satisfaction to a good audience.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): The Boston Symphony Orchestra was greeted by a fine audience 4. Hark's Fantasia 6, 7, was witnessed by audiences that densely packed every portion of the house. No attraction presented here this season has played to better business.

### KANSAS.

WINFIELD.—WINFIELD GRAND (T. B. Myers, local manager): Little's World co. to fair business Jan. 10; scenery good 1, but co. only fair. Due: Juvenile Opera co. 11; Siberia 12.

NEPHERSON.—GRAND OPERA HOUSE (E. H. Heithecker, manager): The Ulmer co. played a return engagement to a poor house 1. Due: Juvenile Opera co. 13; Januachek 15.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Theodora was given 1-5, business was fair the first night, and improved greatly as the engagement proceeded. The attendance at the matinee 1 was perhaps the largest known in the history of the house. Marie Hildebrand as the Lion Queen scored a decided success. William F. Clifton as Fabian, Andrew Glassford as Justinian and Will A. Courtland as Marcellus were warmly applauded for their efforts and the balance of the co. were equal to the parts assigned them.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): J. Z. Little's World, drew only fair house 2. There is nothing to recommend this attraction but a couple of scenes and they are getting old.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The Corned Opera co. played The King's Fool to a packed house 10; entertainment enjoyed by all. The Juvenile Opera co. gave The Mikado to a matinee, and The Chimes of Normandy in the evening 11. This co. is composed of very clever children. A Chip of the Old Block, a very inferior play, was given 15 by Miss Bunstle and Messrs. Mills and Scott, three clever people who should procure a better play.

TOPEKA.—GRAND OPERA HOUSE (E. H. Macoy, manager): Rentfrow's Jolly Pathfinders held the stage of the Grand the past week and succeeded in packing the house nightly by means of a change of bill at each performance and by giving just such a mixture of a comedy burlesque and variety as serves to thoroughly amuse without wearying the audience with too strong a plot.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Theodora, with Marie Hildebrand in the title role, Jan. 10, 11. Charming Lisie Evan, 10, 11, in The Buckeye and Our Angel. They have been seen here before, but the fair star is always a strong attraction. The event of the week, however, was the advent of the Corned Opera co. in The King's Fool 1, 2 to large and well-pleased houses.

### KENTUCKY.

HENDERSON.—OPERA HOUSE (R. E. Cook, manager): Walter Mathews 11 in Richard III. to a good house. This was Mr. Mathews' fourth performance. His delineation of Richard savors greatly of the amateur, but he gave a very creditable performance. Wm. G. Beach rendered excellent support.

RUSSELLVILLE.—RYAN'S OPERA HOUSE (Garretson and Richards, managers): Dark last week on account of Sparks Brothers canceling. Due: The Hungarian Gypsy Quartette 7. ITEM: Garretson and Richards, two enterprising young men, have leased the Opera House for a term of years.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): Walter S. Mathews in Richard III. Jan. 10 to a large, critical and appreciative audience. The young tragedian's friends were much pleased with the success he has attained. He is supported by an excellent co. throughout. Aiden Benedict in Monte Cristo 2 to good house; performance well received.

FADUCAH.—MORTON OPERA HOUSE (John Quigley, proprietor): Walter J. Mathews appeared 1, 2 in Richard III. and Othello. His conception of these characters was very good for a west, and I predict for him a bright future. Both nights people were turned away.

### MAINE.

BATH.—ALAMEDA OPERA HOUSE (T. H. Clark, manager): Little Lord Fauntleroy Jan. 11; packed house. Co. first-class; well pleased audience. Willie R. Lincoln Concert co. 6 to poor business.

PORTLAND.—THEATRE: The only attraction at this house for the week was McKee Rankin in his new piece, The Runaway Wife. It is a finely constructed play, interpreted by a well selected co., which includes Mabel Bert, whose impersonation of the title role was graceful and refined. Mr. Rankin's work as the blind artist was clever and effective. The various dramatic and humorous scenes were excellently presented, and the large audiences 7, 8, were in full sympathy with the excellent cast, and the applause was unstinted. ITEM: The personalities indulged in by the Myra Goodwin co. from the stage reflects on them, and a west, by the means of decreasing the popularity of the clever star in this section.

### MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Lyceum Opera co., with Jennie Winston as prima donna, in Fra Diavolo 1 and Grand Duchess 2 to good business. They gave a rather curtailed rendition of Diavolo, but a better performance of Duchess. Both performances were in the main satisfactory.

### MASSACHUSETTS.

SPRINGFIELD.—GILMORE OPERA HOUSE (W. C. Le Molt, manager): Kellie McHenry in Three of a Kind drew the usual large audience 2. Rice's Evangeline renewed its old-time success by playing to a S. E. O. 7. Barry and Pay put in a return date to a moderate house 8. Much of McKenna's Flirtation bristles with bright lines and amusing "business." Billy Barry carries everything before him with his Celtic avalanche of by-play and repartee. Emily Kent still struggles with a Jonah's part. TRIFLES: George Portenace was absent from Evangeline last week; cause assigned, a sprained ankle.—Felix Hanly, of the Troubadours, is seriously ill and his place is filled by Manager Frank Maeder, while Mrs. Maeder "counts up." Mr. Maeder says the revival of Greenroom Fun was so successful that it will be frequently produced hereafter.—Manager J. D. Bernheim, of Jarbeau's co., received \$100 the day he was here from the Union Pacific Railroad, for damages for being carried by Ogden (where they were billed to appear) on their trans-continental trip last Summer.—Broodini and James Gilbert, of the Stetson Opera co., intend to start jointly next season in a musical comedy.—Julius Levy, Alfred Henriques and E. E. Schultz are here paying the way for Borch and Barrett, Martin Hayden and Johnson and Sievin respectively.—Charles Mortimer has joined C. R. Gardiner's Fete co. for the balance of the season



**MAINE.**—J. J. Dowling in Nobody's Business 6.5 to a crowded house. A new version of the play given two performances under Charles Adams' management. I did not see the piece but I understand the scenery and the cast were far superior to the play. Duncan B. Harrison in The Paymaster had a three nights' engagement 7, to a large audience. **MUSIC HALL.** (J. W. Caverly, manager): Lady's Concert co. 3, to a large audience. McKee in The Runaway Wife 6, to light business. **ST. PETER.** P. H. Adams and T. J. Cash, of Manchester, are the promoters of the new lodge of this city. They have already secured thirty-five names for the charter.

**MAINE.**—Roland Reed in Humbly 7, to a large and well-pleased audience. Mr. Reed is a local hero. He was tendered a banquet at the close of the performance.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): Johnson and Slavin's Minstrels 5. The entire house was sold in advance.

**FITCHBURG.**—WHITNEY'S OPERA HOUSE (C. H. Dana, manager): Rhin in Much Ado About Nothing 2 to a fair and fashionable audience 2. Roland Reed in Check to light business 6. The co. was excellent. Mattie Earle made a great hit as Mrs. Rachel, the adventuress, and received much applause.

**WESTFIELD.**—OPERA HOUSE (P. W. Howe, manager): Dark Side of a Great City 1; poor house. Co. good. Myra Goodwin in Sis 6, to fine house considering the weather. Miss Goodwin in her speciality was particularly good. Her support was better than we ordinarily see.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): The Woman Hater drew a large house 2; in fact, the largest Roland Reed ever had here, and gave entire satisfaction. Stetson's Opera co. 4 in The Yeomen of the Guard to good business. Johnson and Slavin's Minstrels 5 drew a good house.

**WORCESTER.**—THEATRE (Mrs. Wilkinson, manager): The Twelve Temptations played to four large houses last week giving entire satisfaction. **THE MUSIC.** (George H. Hatcheller, manager): Good business prevailed all the week. Pirates of Penzance was the opera given by the Aborn Opera co. Next week Gifford-Gifford will be given.

**TAUNTON.**—MUSIC HALL (A. B. White, proprietor): Johnson and Slavin's Minstrels 4, to a big house. Best all round minstrel performance given here in years. Gilmore's Twelve Temptations 7, to large audience at advanced prices. Scenery very fine, ballet large and well drilled. The acrobatic feats of the Judge Brothers are wonderful.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): Barry and Fay Jan. 23 in McKenna's Piratage to a large and well-pleased audience. Boston Star Specialty co. 25 to fair business. William Ludwig Concert co. 27 to full house. They gave a delightful concert. Mr. Ludwig was most enthusiastically received. **ITEMS:** Myra Goodwin in Sis "for the ushers' benefit."—George Reardon, formerly connected with the press here, is business manager of Horace Lewis' Monte Cristo co.

**HAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager): John S. Moulton's co. Jan. 31-Feb. 2 in repertoire. First-class co. Mrs. Alice Shaw to a select audience 4. An excellent concert. Zig-Zag to a good house 4.

**AMESBURY.**—NEW OPERA HOUSE (C. W. Currier, manager): Mrs. Alice J. Shaw gave a pleasant entertainment to a select attendance 1. The Paymaster 6, to good business. Performance excellent; scenic effects magnificent. **PERSONAL:** Gertrude Granville, of the Paymaster co., was too ill to appear on the second night. Ed. Bethel, of the same co., received a telegram announcing the death of his little son.

**BROCKTON.**—CITY THEATRE (W. W. Cross, manager): Johnson and Slavin's Minstrels pleased a large audience 2. Zig-Zag drew a good house and gave satisfaction 4. Anna Boyd sings and dances light, and has some bright people to assist her. Nobody's Claim had a fair audience 6. Martland's Band, assisted by the Bugles Quartette and Edward Frye, humorist, of Boston, gave a fine entertainment to a large house 7.

**HOLYOKE.**—OPERA HOUSE (Chase Brothers, managers): Adams and Cook's co. played Jan. 28 and week to packed houses. The co. presented Monte Cristo, Jekyll and Hyde, Zeppa, The Mountain Sprite, The Exile of Erin, The Marble Heart, Liverpool by Night and She. Thomas E. Shea as Leo was very good. **LYCEUM THEATRE** (France Bros. and Leary, managers): Nelsonia and Rouleure in mind reading, trained dogs and juggling were the drawing cards last week. **ITEMS:** Arthur C. Aiston, treasurer of Adams and Cook's co., was tendered a benefit 2. The large audience present attested the esteem in which Mr. Aiston is held in Holyoke, where his foot is on its native heath.

## MICHIGAN.

**DETROIT.**—WHITE'S GRAND OPERA HOUSE (Mrs. C. O. White, manager): Kraly's Water Queen occupied the house the first half of the week and did excellent business. A Legal Wreck filled out the balance of the week to splendid business. This week The Fugitive the first half of the week. **DETROIT OPERA HOUSE:** (C. J. Whitney, manager): The Private Secretary copied the house the first half of the week and did good business. The play, however, has become rather worn out, and the company in whose hands it was placed is by no means as competent as the previous ones which have visited us. David Steele rattled around in the shoes left vacant by Gillette, and the piece has rather degenerated into a burlesque farce from the bright comedy which it originally was. Kate Castleton and co. played to splendid business. The last half of the week in a Paper Doll. Her new outfit is considerable of an improvement over her former ones, although, of course, like all things of its kind, it is thin at times. The one objection to the entertainment was the youth who directed the orchestra by means of his head instead of a baton most of the time. The audience were in constant fear that he would tumble into a fit on the floor, he became so acrobatic in his movements. This week W. H. Power's co. in The Fairy's Well. **WHITNEY'S GRAND OPERA HOUSE:** (C. H. Blanchett, manager): The Kindergarten kept up the well-earned reputation of this house for doing a large business. Katy Hart and Alf McDowell are ably supported by a first-class company and a very enjoyable entertainment was given. This week Passion's Slave.

**BAY CITY.**—GRAND OPERA HOUSE (Clay, Buckley and Powers, managers): The Stowaway to light business 12, but excellent satisfaction.

**LANSING.**—OPERA HOUSE (M. J. Buck, manager): Harvard Quartette Club 2; every seat was sold.

**YPSILANTI.**—OPERA HOUSE (S. Draper, manager): C. E. Verner 1; good and well-pleased house.

**COLDWATER.**—TIBBITS' OPERA HOUSE (Geo. Klock, manager): The Harvard Quartette Concert co. to standing room only 5. Poor satisfaction.

**IONIA.**—OPERA HOUSE (K. R. Smith, manager): Harvard Quartette gave a very pleasing entertainment to a large and enthusiastic audience 4. Due: Newton Beers 12.

**FLINT.**—MUSIC HALL (H. E. Thayer, manager): James Connor Roach in Dan Darcy to good business 4. Ivy Leaf co. to fair houses 9.

**JACKSON.**—HIBBARD OPERA HOUSE (D. H. Redmond, manager): Duff Opera co. in A Trip to Africa to a large and well-pleased house 2. Frank Daniels, with excellent support, presented Little Puck to a fair house.

**FORT HURON.**—CITY OPERA HOUSE (L. A. Sherman, manager): Charles E. Verner, in Shamus O'Brien, to a large and well-pleased audience.

**MUSKEGON.**—OPERA HOUSE (Fred L. Reynolds, manager): James O'Neill Jan. 31 in Monte Cristo to a large house.

**GRAND RAPIDS.**—POWERS' OPERA HOUSE (C. H. Garwood, manager): James O'Neill in Monte Cristo 1, 2. Business large. Mr. O'Neill's talents is the same finished piece of acting, but the support is inferior to other companies carried by the star in former years. A. M. Palmer's Jim the Penman co. gave two fine performances 6, 7 before large and brilliant audiences. P. C. Bangs and Guy Lindsay were especially good. **REDEMPTION** (C. H. Garwood, manager): Passion's Slave did fairly all last week. The special scenery and trappings carried by the co. deserve mention.

**KALAMAZOO.**—ACADEMY OF MUSIC (J. W. Sloan, manager): Ivy Leaf had good house 6. **OPERA HOUSE** (F. H. Chase, manager): Wade and King's Minstrels had good houses 4, 5.

**EAST SAGINAW.**—ACADEMY OF MUSIC (Clay,

Powers and Buckley managers): The Stowaway to fair houses Jan. 30, 31. Frank Daniels in Little Puck to large audience 1. James C. Roach in Dan Darcy to a good house 6. The Fairy's Well to a crowded house 7. It is an attractive Irish drama.

## MINNESOTA.

**WINONA.**—OPERA HOUSE (Shepard and Hitzka, managers): Nythe and Riley to a fine house 1. Due: Margaret Mather 11; Seaman's Electra co. 20; Webster-Brady's She 21.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): Zozo to a fair house 1; co. good. Mountjoy Walker, Sol Aiken, C. E. Edwards, Charles Rotheay and J. N. Randel each did their work in a highly satisfactory manner. Pessie Fairbairn as Zozo captivated the audience with her singing and fine stage presence.

## MISSISSIPPI.

**VICKSBURG.**—OPERA HOUSE (Piazza and Co., managers): Spencer's Little Tycoon to standing room only Jan. 19; co. very fine. Frederick Warde in Virginia and William Tell; good houses; support poor.

**ABERDEEN.**—TEMPLE OPERA HOUSE (R. L. Hatch, manager): House dark last week. Good-year's Minstrels canceled 7.

**JACKSON.**—ROBINSON'S OPERA HOUSE (Dreyfus and Evans, managers): Elliott's Jolly Voyagers to fair business 1, 2. Lillian Lewis in As in a Looking Glass and Article 45, 5 to good business. **PERSONAL:** Ben Cirkle has left the Lillian Lewis co., and Damon Clarke, formerly assistant manager and treasurer, goes in advance.

**MERIDIAN.**—OPERA HOUSE (Levi Rathenberg, manager): Frederick Warde in Richard III to a packed house 1.

**GREENVILLE.**—GREENVILLE OPERA HOUSE (J. Alexander, manager): George Wilson's Minstrels 5 to a packed house; a most enthusiastic audience; co. splendid.

## MISSOURI.

**KANSAS CITY.**—WARDER GRAND OPERA HOUSE (L. M. Crawford, manager): Terry the Swell week of 4 to good business. Harry Bell made a hit, but his support shows plenty of room for improvement. Creston Clark in repertoire, week of 11. **COATES'** (M. H. Hudson, manager): Mr. and Mrs. Florence presented The Night Dollar, Governor, Heart of Hearts and The First week of 4. Business was good. **NINTH STREET** (A. Judah, manager): Week of Feb. 4 Gray and Stephens' co. in The Old Oak Bucket and Without a Home to the usual good business of this house. Edwin Arden week of 11. **GILLIS'** (Hudson and Thomas, managers): A Dark Secret week of 11. **ITEMS:** Mr. Bremond, of the Terry the Swell co., informs me that E. N. Benton is now the manager of the co., and that Mr. Hughes is no longer connected with it in any capacity. **W. J. Florence** played in Denver week of Jan. 28 to 30. The Bostonians, who had filled a two weeks' engagement, played to \$14,000, or \$7,000 per week. The Newmarket, which is the re-modelled Coliseum, has changed hands again. A short time ago it was leased by Thomas and Schaal, who conducted it till last week, when it was turned over to the proprietor of the building, H. D. Clark, who will manage it hereafter. Clark was the former manager of the Coliseum. Thomas will go into business in Kansas City. The Bostonians played to the biggest business the Coates has had this season.

**SEDALIA.**—OPERA HOUSE (H. W. Wood, manager): Effie Ellsler in Judge Not 30; good and appreciative audience. Storm Beaten to a fair audience 1.

**HANNIBAL.**—PARK OPERA HOUSE (Watson and Price, managers): House dark since Jan. 29. Due: Duff Opera co. 20; John Wild 23.

**ST. JOSEPH.**—TOOTLE'S OPERA HOUSE (R. S. Donahue, manager): The Corned English Opera co. in The King's Fool Jan. 29 renewed the success of their first appearance. Lizzie Evans 1, 2 in repertoire to fair business. Robert Downing 4, with first-class supporting co., in The Gladiator to highly pleased audience. **GRAND OPERA HOUSE** (L. R. Close, lessee): Mande Banks week of 23 did fair business with daily change of bill.

## NEBRASKA.

**FREMONT.**—LOVE OPERA HOUSE (Robert McReynolds, manager): House dark. Due: Edwin Arden 20.

**OMAHA.**—OPERA HOUSE (Thomas F. Boyd, manager): Corinne in Monte Cristo, Jr., drew large audiences Jan. 28-30. The European Novelists played a successful return engagement 31. Robert Downing 4, good houses. Corinne in Monte Cristo, Jr., drew large audiences Jan. 28-30. The European Novelists played a successful return engagement 31. Robert Downing 4, good houses. Corinne in Monte Cristo, Jr., drew large audiences Jan. 28-30. The European Novelists played a successful return engagement 31. Robert Downing 4, good houses.

**NEBRASKA CITY.**—OPERA HOUSE (W. B. Sloan, manager): A Postage Stamp co. delighted a large house 6. **ITEMS:** Edie Ellsler changed date from 18 to 20. David J. Ramage, in advance of Standard Theatre co., was here 5. He pronounces the new MIRROR a beauty. Manager Sloan is anxious to secure the address of John Thompson, the original monologue entertainer. Mr. Sloan has news of importance to communicate to Mr. Thompson.

## NEW HAMPSHIRE.

**DOVER.**—CITY OPERA HOUSE (George H. Da Meritt, manager): The largest and most select audience of the season greeted Little Lord Fauntleroy 1. Myra Goodwin in Sis to big houses 1, 2. The Dover Minstrels, a local organization, played to a packed house 8. As amateurs, they gave a very creditable performance.

**NASHUA.**—THEATRE (A. H. Davis, manager): Myra Goodwin's Sis was presented 4, to rather light house; support might be improved. A fair audience saw the Widow Redett 8. A very fashionable audience witnessed a fine rendition of The Yeomen of the Guard by Stetson's Opera co. 7. **OPERA HOUSE** (A. H. Davis, manager): Mrs. Alice J. Shaw and Concert co. drew poorly 2. With the exception of Mrs. Shaw, the whistler, there was nothing especially noteworthy on the programme. **ITEMS:** Mabel De Babiam, the Delia Dooley of the Myra Goodwin Sis co. slipped and fell on the pavement in front of the Tremont Hotel in Nashua, severely injuring her wrist, but she pluckily took her part as usual in the evening.

**PORTSMOUTH.**—MUSIC HALL (John A. Ayers, manager): McGibney Family 1; small house.

**MANCHESTER.**—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): A well-filled house greeted Rhea and her admirables in Adrienne Lecouvreur 1. A special word of praise is due J. M. Francoeur for his work as Michonnet. The costumes were much admired. Little Lord Fauntleroy played a return engagement 2, giving two performances to good business, the matinee audience being one of the largest ever gathered in the house. The co. was received with the same favor as on their previous visit. Nobody's Claim to a fair but rather top-heavy house 7. The co. is above the average seen in this class 7. **PLAYS:** SMYTH'S OPERA HOUSE (J. N. Bruce, manager): The Gaity Opera co. of Boston presented La Mascotte to a small house 4. They were booked for 5, but failed to appear, the co. having stranded here. The members were enabled to return to Boston through the kindness of Mayor Vauey, of Manchester.

**LACONIA.**—MOUTON OPERA HOUSE: This theatre has been doing a good business lately. Little Lord Fauntleroy packed the house 6. **MARLBOROUGH:** Manager Moulton will manage the new theatre at Plymouth in connection with the Moulton Opera House.

**EXETER.**—OPERA HOUSE (J. D. V. Wingate, manager): The Paymaster 6 did not draw well; fair satisfaction.

## NEW JERSEY.

**HOBOKEN.**—H. R. JACOBS' THEATRE: Under the Lash, with Walter S. Sanford in the leading role attracted fair houses all last week. The co., which includes among others Frank Brumley, G. L. Montarrat, Harry Leonard, Jake Budd, Lillian L. Montarrat, Gerrie Earlan, Jack Wells, and a couple of trained dogs, gave excellent satisfaction in the various parts. This week C. W. Coniduck, Lillian

Billings and an excellent supporting co. opened to a good house in Hazel Kirke. T. J. Farron in Help follows. **CROWHEIM'S THEATRE:** Marjorie Clarke, assisted by Jekyll and Hyde all last week to only light houses. The weird drama, although well given, is evidently too heavy for the patrons of this house. This week The Heavens and their specialty comb, proves more acceptable judging by the increased attendance. **ITEMS:** Hoboken Lodge of Elks celebrated its first anniversary 7 at Jacob's and had an "immense" time. Through the efforts of Manager Harrison a large number of professional volunteers were present and the affair proved an artistic and financial success. Archie Morrison is officiating as Albert Schiller, who is piloting Mr. Cronheim's road co., reports business fair, but says he would sooner be home again. The ushers at Jacob's give a half Feb. 22. Marjorie Clarke was hardly able to do justice to his trying part last week owing to a severe hoarseness.

**TRENTON.**—TAYLOR OPERA HOUSE (John Taylor, manager): The concert by Emma Juch and her excellent co. was one of the most successful in every way ever given here. The audience filled the house. A Tin Soldier 2 to a large and delighted house. The Kimball Opera co., with a change of bill nightly, is playing to big business this week. This co. will close their season here 9.

**ELIZABETH.**—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Pease and Fursman's Uncle Tom's Cabin co. to a good house 7; co. fair; orchestra very good.

## NEVADA.

**CARSON CITY.**—CARSON OPERA HOUSE (George W. Richard, manager): Georgia Minstrels appeared here Jan. 30, 31. The first night they had a full house, but the representation of minstrelsy by genuine minstrels did not seem to please the people as well as the imitation and so the second night was rather slimly attended.

## NEW YORK.

**ALBANY.**—The return of Jarbeau to the Leland 4 was as usual the signal for large audiences, and the house was comfortably filled during the engagement which terminated 6. Starlight did not seem to give as good satisfaction, however, as before. Harry Standish is missed from the co. and the star was criticised for clinging to the same old hackneyed songs. Eben Plympton in The Mountebank came 7 and was greeted by an audience of fair proportions. While the performance in its entirety exhibited much to be praised it was considerably marred by the evidence of insufficient rehearsal, which was remedied to some extent on Friday evening. Mr. Plympton gives a strong portrayal of the title role and has surely found a character by which he will add largely to his reputation. Beginning on 11 Thomas W. Keene will be seen for three nights and matinee in Richard III. and Merchant of Venice, followed by Le Voyage en Suisse for the balance of the week. Stricken Blind, rechristened Queen's Evidence, did a large business at Jacobs and Proctor's during the week and was well presented. One of the finest is announced week 11.

**ROCHESTER.**—LYCEUM THEATRE (John R. Pierce, manager): A Tin Soldier was presented 4-6 by a miniature co. to light business. The Hamiltons in Le Voyage en Suisse to good houses 7-9. Prof. Bristol's Paradox 10, week. **ACADEMY OF MUSIC** (Jacobs and Proctor, managers): T. J. Farron and a good co. appeared in Joseph Murphy's Irish drama, Help, during the past week to excellent audiences and gave great satisfaction. This week J. B. Polc in Mixed Pickles. **GRAND OPERA HOUSE** (P. H. Lehnen, manager): Mattie Vickers attracted light houses 4-5 appearing in Jacquine and Cherub. Miss Vickers is to be commended for her good work. Mlle. Rhea appeared in Much Ado About Nothing. A Dangerous Game and Adrienne Lecouvreur 7-9. **CASINO** (W. J. Burke, manager): Business fairly good last week. Continuation of variety this week. **RECEPTION:** Mlle. Rhea gave a reception to the managers of the Industrial School on the afternoon of 7 which was largely attended.

**BUFFALO.**—ACADEMY OF MUSIC (Meech Bros., managers): Dark the first half of last week. Fanny Davenport in La Tosca 7-9 drew a large audience the opening night. Business good during the remainder of the engagement. The Private Secretary 11. **THE STAR THEATRE** (Don't Shelby, manager): Paul Kanvar drew good-sized audiences week of 4. **THE CORINNE LYCEUM** (Jacobs and Kimball, managers): Frank I. Payne's Kentucky Bill was a paying attraction week of 4. Beacon Lights next. **THE COURT STREET THEATRE** (H. R. Jacobs, manager): The Golden Giant Mine, with Mrs. McKee Rankin as Beattie Fairfax, was well patronized week of 4. Williams' Specialty co. next. **BUNNELL'S:** The Night Owls Specialty co. did excellent business. **ADRIENNE:** Jack Dempsey's Specialty co. pleased the patrons of this house.

**ROME.**—SINK'S OPERA HOUSE (E. J. Matson, manager): Owing to stormy weather only a small audience assembled to witness Rhea in Much Ado About Nothing. The support was good and gave the very best of satisfaction. Joseph J. Sullivan in Black Thorn 6 to fair business. Mr. Sullivan as Dinny Dolan brought down the house with his songs and Nellie Levison, Kittie Farrell and A. C. Henderson are deserving of special mention.

**LYONS.**—PAR-HALL MEMORIAL HALL (E. I. Matson, manager): Leonzo Bros. to light house 4. Mrs. Scott-Siddons 5 to slim house.

**ITHACA.**—OPERA HOUSE (H. L. Whigs, manager): Stetson's Uncle Tom's Cabin co. gave a poor entertainment to a fair house 2. Montague-Turner Opera and Concert co. 4, 5 to fair house.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Louise Arnold 4-5; good business and well-pleased audience.

**NIAGARA FALLS.**—PARK THEATRE (Belden and King, managers): Field's Minstrels to only fair business 3.

**LOCKPORT.**—HODGE OPERA HOUSE (J. R. Heintz, manager): Frank Daniels in Little Puck to a large house 5. Prof. Sittenstatter, who led the orchestra in the house for several years, has resigned on account of his health and Kate Ferguson has taken the baton. Miss Ferguson is an artist, and has played in concerts in West in New York.

**OSWEGO.**—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): Stetson's U. T. C. co. drew light houses 2, matinee and evening. Due: Sullivan's Black Thorn 8, Hattie Chase 9. Tin Soldier 11.

**AUBURN.**—ACADEMY OF MUSIC (E. J. Matson, manager): Mrs. Scott-Siddons delighted a small audience 4. Joseph Sullivan in Black Thorn drew a good house 4; co. only fair. Emma Juch was warmly received by a fair-sized audience 6. Stetson's Uncle Tom's Cabin to good house 7; co. bad.

**PENNYVAN.**—OPERA HOUSE (George R. Cornwell, manager): Mrs. Scott-Siddons to good house 7.

**NEWBURGH.**—ACADEMY OF MUSIC (A. Stanley Wood, manager): Bartley Campbell's Fate 11, The Stowaway 12; Roland Reed 18.

**SYRACUSE.**—WHITING OPERA HOUSE (P. H. Lehnen, manager): Lewis Morrison drew well in Faust 4-5. Kraly's Water Queen was largely attended. **ALHAMBRA THEATRE** (Jacobs and Proctor, managers): Hettie Bernard-Chase appeared to fair business 4-6. Mixed Pickles proved funny and attracted good audiences 7-9.

**UTICA.**—OPERA HOUSE (Jacobs and Proctor, lessees and managers): J. B. Polc in Mixed Pickles 4-6 to fine audiences. Emma Juch 7 to a large and fashionable audience. **CITY OPERA HOUSE** (William J. Supple, manager): Waite Comedy co. 4-6. Houses were so light that the co. canceled the balance of the week.

**BINGHAMTON.**—OPERA HOUSE (J. P. F. Clark, manager): Florence Redding finished the week of Jan. 27, to immense business. Two old Cronies came to a large house; one of the best musical farce comedies we have ever had. Blind Tom gave an entertainment afternoon and evening to large and well-pleased audiences. Frank Daniels presented Little Puck to a good house and gave entire satisfaction. Co. excellent. Hoyt's Tin Soldier to good business 4.

**ELMIRA.**—OPERA HOUSE (W. E. Bardwell, manager): Dark week 4. Emma Juch advertised 5, failed to arrive. Due: Murray and Murphy 11. **NADISON AVENUE THEATRE** (G. W. Smith, manager): Jennie Calf drew well week of 4. Due: A Soap Bubble 11-12.

**MATTEWAN.**—DIPLOE OPERA HOUSE (W. S. Dibble, proprietor): The Seymour-Stratton co. played to fair business week of Jan. 21. The Hotchkiss Family, under the auspices of the Chosen

Friends, packed the house 2. Daniel Boone co. to big business 30.

**PLATTSBURG.**—MUSIC HALL (M. Lee Rockwell, manager): G. M. Wood's co. presented Jekyll and Hyde 4 in a very satisfactory manner to a fair-sized audience. Only a Farmer's Daughter co. was greeted 6 by a very small audience, caused by the severest storm of the winter. Bobby Green's Colored Minstrels 5 to good business; performance fair.

**POKEEPSIE.**—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Emma Juch Concert co. gave a performance 3 to a crowded house composed of our best people, including 125 Vassar College girls. The Apollo Quartette of Boston, assisted by Edwin K. Hood, elocutionist, and Miss Hayman, accompanist, appeared under the auspices of Poughkeepsie Lyceum 8 and gave general satisfaction.

**CANANDAIGUA.**—KINGSBURY GRAND OPERA HOUSE (S. Kingsbury, manager): Al G. Fields' Minstrels came to fair business 2. Mattie Vickers in Jacquine also did fairly and pleased the house 7.

**SENECA FALLS.**—DANIELS' OPERA HOUSE (E. J. Matson, manager): The Black Thorn 2 to a slim house. Hazel Kirke to a small but well-pleased audience. Co. good.

**CONHOES.**—OPERA HOUSE (Callan and Powers): Held by the Enemy co. (No. 1) to a fair audience 1. Jas. E. Wilson was billed for Col. Prescott but the part was taken by Wm. Harcourt who was transferred from co. No. 2. **ITEMS:** The Opera House is to change hands. There is a rumor of a syndicate being formed to build a new theatre on the Miller site.

**TROY.**—RANS' OPERA HOUSE (E. Smith Strath, manager): Due: Le Voyage en Suisse 11-13. Thos. W. Keene 14, 15. Johnson and Slavin's Minstrels 16. **GRISWOLD OPERA HOUSE** (Jacobs and Proctor, managers): Over the Garden Wall pleased fair audiences last week. This week Charlotte Thompson. **PERSONAL:** J. H. Powers succeeds Harry Wheeler as treasurer at the Griswold.

**BATAVIA.**—OPERA HOUSE (Dollinger and Hantz, managers): Field's Minstrels gave good satisfaction to the largest house of the season.

**CATSKILL.**—NALLIDA THEATRE (Kortz and Sampson, managers): Hoyt's Tin Soldier came Jan. 28 to a small house; co. gave general satisfaction. My Aunt Bridget booked for 13.

## NORTH CAROLINA.

**WILMINGTON.**—OPERA HOUSE (E. G. Penny-packer, manager): Frank Mayo 4, 5, in The Royal Guard and Nordeck to good houses.

## OHIO.

**AKRON.**—ACADEMY OF MUSIC (W. G. Robinson, manager): Barlow Bros. Minstrels played to a fair house Jan. 25, giving fair performance. The Owls appeared 31 to a crowded house. Streets of New York to fair business 1. Burr Oaks 2 to light business; performance passable. C. W. Coniduck in Hazel Kirke to a very appreciative audience 4.

**EAST LIVERPOOL.**—BRUNT'S OPERA HOUSE (Thompson and Way, managers): Gus Williams to a good house 4. Barlow Bros. Minstrels to paying business 6.

**DAYTON.**—THE GRAND (Reist and Dickson, managers): William Redmond and Mrs. Thomas Barry Jan. 29, 31 in Hermine to medium business; co. unusually strong. The Holly co. drew a crowded house 2. Shadows of a Great City filled the theatre 4. The production was better than ever before. The scenery was by far the cleanest and best appearing that has been put up here for many, many seasons; not a stain or rent was visible. The Daisys 5 in Vacation drew fairly well. Jim the Penman 15. **ITEMS:** James Fort is here in advance of Running Wild 13. The Redmond-Barry act-drop will probably prevent many from going out to get a clue. George R. Edson, of The Shadows of a Great City co., has been engaged for the stock co. at the Soldiers' Home during the coming Summer. Manager Larry H. Reist informs me that sixteen weeks have been booked at the Park for next season. John Gillian, secretary of the amusement committee at the Soldiers' Home, has returned after a month's trip through the East.

**MANSFIELD.**—OPERA HOUSE (Miller and Ditten hofer, managers): Jekyll and Hyde by Doré Davidson and Ramie Anstett, supported by a very fair co., were entirely satisfactory to a good-sized audience 1.

**NORWALK.**—GARDNER'S MUSIC HALL (S. S. Levey, manager): Emma D. Lemon, elocutionist, 5 to a good audience.

**TOLEDO.**—WHEELER OPERA HOUSE (S. W. Brady, manager): The Stowaway drew large and appreciative houses the first two nights of the past week. The Private Secretary 5, 9 to good business. **PERSONAL:** The MacCollin Opera co. last week. Business always good at this house.

**FINDLAY.**—DAVIS OPERA HOUSE (J. H. Bopier, manager): Jane Combs to a good audience in Black House 5.

**SPRINGFIELD.**—GRAND OPERA HOUSE (Pulley Trump, manager): Redmond-Barry 1, 2 in Hermine; business was not extra. Daly Bros. in Vacation came 6 to a small house. There are some good features in this skit, but as a whole it failed to please. The Daisys would do well to shelve Vacation and Upside Down and get a new piece. **BLACK'S OPERA HOUSE** (Edmund Waldman, manager): Julia Marlowe in Twelfth Night drew a fair house 6, but not by any means as large as she deserved. This was Miss Marlowe's first appearance here, and all were charmed by her acting. Her co. gave her good support.

**PORTSMOUTH.**—GRAND OPERA HOUSE (H. S. Grimes, manager): Stewart's Two Johns co. 5 to splendid business; first-class co. **PERSONAL:** H. A. Lorbera, former correspondent for The MIRROR in Portsmouth, will leave in a few days for Colorado where he will make his home in the future.

**SIDNEY.**—MONUMENTAL HALL (Ayers and Robertson, managers): Neuville co. to a crowded house 6.

**PIQUA.**—CONOVER'S OPERA HOUSE (W. S. Conover, manager): Sisson and Brady's Little Nugget co. gave a good performance to poor business.

**BELLAIRE.**—ELYSIAN OPERA HOUSE (T. C. Cochran, manager): Ada Gilman in Bubbling Over played to a large house 3; audience well pleased. Ed J. Connelly in A Soap Bubble to a small house 6.

**POSTORIA.**—AYRES OPERA HOUSE (W. P. Howell, manager): Pauline Parker in The Scout's Daughter failed to appear 2. Little Nugget played a return engagement 4, and gave entire satisfaction.

**MIDDLETOWN.**—BILOP OPERA HOUSE (Harry D. Hyams, manager): Captain Jack Crawford to a good house 1, return engagement. Dan Sully's Corner Grocery 4 to a packed house; over a hundred people turned away. The audience was highly pleased with the performance.

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## 18

Court brought by Frank W. Sanger against Thomas Henry French for an accounting of the profits and the appointment of a receiver. Both managers are determined to have the matter settled by the court.

When the Broadway Theatre enterprise was started by James A. Bailey and others, Mr. Sanger states he was offered the management and one-third of the profits but was dissuaded from accepting it by Mr. French, who suggested that they should each enter into it by each contributing one-quarter of the capital. Upon the completion of the building they should jointly produce at their joint risk and expense such plays as might be purchased by either, jointly or separately, in their own name or in the name of S. French and Son, composed of T. Henry French and his father. In addition to this they were to bind themselves to produce plays as managers at any other theatre in the United States or Canada.

Under this contract, which was signed, they became partners, and contributed an equal share to the capital of \$75,000 of the theatre.

It was understood, Mr. Sanger alleges, that there should be no subletting or selling or royalties to other managers, and that each should be equally and jointly interested in all plays that should be purchased, whether in the name of "S. French and Son" or "French and Sanger," or in the name of either of the partners.

While T. Henry French was in Europe last June he purchased from Mrs. Frances Hodgson Burnett the play of Little Lord Fauntleroy, together with a copy of the manuscript of the drama, with the sole and exclusive right for the United States and Canada, subject to the payment of certain royalties to Mrs. Burnett. Mr. Sanger was informed of the purchase, and engaged the cast and made expensive preparations to have it produced at the theatre. It has been a great success, and is likely to run for some weeks. The profits, which are exceedingly large, have all been paid to Mr. French.

When it was produced in Boston it met with equal success and large profits, and a number of companies are now on the road producing it.

Mr. Sanger charges that his partner has violated the contract made between them, and has refused to account for or pay over to him any portion of the profits received from the drama in this city or elsewhere. He therefore asks the court to enjoin Mr. French from receiving, except as copartner, the profits of the play, and that pending the settlement of the controversy a receiver be appointed, to whom all the profits, past, present and future, shall be accounted to.

Mr. French denies the right of Mr. Sanger to any interest in the drama. He will be represented by ex-Judge Dittenhoefer, who has twenty days' time in which to answer the complaint.



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## AFTERWARDS

Miss Warren's education was perfect. No Portia ever spoke with more appreciation of the relative value of her words. Miss Warren comes eligible to a theatrical career.—N. Y. Sun.

Miss Warren spoke Portia's plea for mercy with intelligence, perfect diction and much feeling. This, of course, was the result of the "hearth-rug" tuition which Mr. Boucicault has somewhat hastily condemned as valueless.—N. Y. Evening News.

An earnest and pleasing rendition, though it differed somewhat from the accepted interpretation of the role. Miss Warren's voice is strong, a trifle harsh, but generally pleasing to the ear. From what she did there seems to be but little doubt of her ability to succeed as an actress.—N. Y. Daily News.

Miss Warren entered upon the ordeal with remarkable composure, and throughout manifested that rarest of qualities in a theatrical performer, a perfect control of her own emotions.

## ALFRED AYRES' BOOKS.

A little book for the use of such men and boys as desire to appear to advantage in the society of persons of the better sort. Second Edition. Price, 50 cents.

novices—reposefulness and self-command. Her reading was correct to a fault. Every emphasis, tone and inflection exhibited careful and unerring guidance. The "quality of mercy" speech has seldom received subtler treatment or nicer delivery.—N. Y. Mirror.

All Portia has to do in the court scene Miss Warren not only did, but she did it as well, so naturally, that no one would have suspected, had he not known to the contrary, that she was not an experienced actress. Her education was the very perfection of the art. It was an ordeal that very few actresses—not excepting those in the front rank of the profession—would have passed through so creditably.—Warner's Voice Magazine, 25 West 22d Street, New York City.

To the Editor of the New York Sun:

In the kindly notice you were pleased to give me in today's issue of your great paper of my little exhibition at the People's Theatre, you say I promised to prove that a "good actress" could be made without stage experience.

Not so, I promised nothing of the sort. I said I presented Miss Warren in the hope and belief that she would acquire herself sufficiently well "to prove that 'hearth-rug' tuition may be of some practical value."

Portia is one of the very best of juvenile parts, and the trial scene, in which she is the central figure, is accounted her best.

THE ORTHOPEST—A pronouncing manual, containing about three thousand five hundred words, often mispronounced. Twentieth Edition. Price, 50 cents. GRAMMAR WITHOUT A MASTER—Third Edition. Price, 50 cents.

## ELIZA WARREN AS PORTIA.

her crucial scene. In it the actress has as good an opportunity as an actress ever has to show her skill in the art of delivery, and in it she has an excellent opportunity to show whether or not she has learned to act with repose and deliberation—two things that are among the very last that the actor usually acquires.

If Miss Warren's education was perfect, as you say it was, and if she acted with repose and deliberation—which she certainly did—then she did it in this great scene all there is to do in it, which, inasmuch as she was entirely new to the stage, proves, I think, conclusively that "hearth-rug" tuition may be of some practical value.

Miss Warren was the seventh Portia I have played with, and believe me she was far and away the best Portia of them all, though one of them was Miss Rose Coghlan. Miss Warren was the best of the seven because she best knew how to do what she had to do, and best knew how to speak what she had to speak.

I am confident that the language of the part has not been so well spoken by any one else on the American stage since Charlotte Cushman last played it, which was in 1881, in Philadelphia.

It is generally conceded that the trial scene outshines Miss Warren's powers, charming as she is in the part of Portia as a whole.

ALFRED AYRES, 224 West 15th Street.

To the Editor of The Theatre:

Your impressions, as expressed in your issue of Dec. 22, of the manner in which Mr. Alfred Ayres and his pupil, Miss Eliza Warren, presented the trial scene, were most interesting.

Twentieth Edition. Price, 50 cents. GRAMMAR WITHOUT A MASTER—Third Edition. Price, 50 cents.

Warren, recently acquired themselves in the fourth act of The Merchant of Venice, differ widely from mine.

In your judgment, if I understand you, Portia should appear as a partisan of the defendant, Antonio, and should even condemn the presence of these things in the Court Scene, would do what I have never seen a Portia do, during my long career as a character.

In your judgment Miss Warren was "hard, stiff and amateurish," and in speech she was, you say, "painfully correct." Miss Warren did not so appear to me. I thought her easy, dignified and deliberate—at all times mistress of the situation—and instead of being painfully correct I thought her delightfully correct. Her handling of the text I thought truly masterful, never have I heard the language more naturally and intelligently spoken. Indeed, I doubt whether the thought could be more clearly or more effectively presented. If Miss Warren can play the whole part as well as she plays the trial scene, which is not probable, she is the best Portia in America.

As for Mr. Ayres' speech, I will only say that it impressed me much more favorably than it seems to have impressed you. What you most object to—his clean-cut delivery—was precisely what I thought especially commendable. His mode of delivery is just the mode that makes the classic drama enjoyable.

Respectfully, COL. T. ALSTON BROWN.

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